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SPOTLIGHT ON BAND TRACKS ORIGINAL CAST RECORDINGS
08120

Billboard

84th YEAR

NEWSPAPER

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IARM Tees 'redit Card 'rowth Plan

By DICK NUSSER

EW YORK—Credit card clout which as its for 50% of the dollars that flow through ral retail trade is due for expansion in the rd business via a bankcard program ched by the National Association of Recording chandisers. Credit now accounts for a ger 18% of disk and tape sales.

e program which guarantees Visa and ter Charge rates of 2 x% and lower to participating outlets could save record and tape lers $250,000 in reduced interest costs over xest 12 months, not including savings de- l from a quicker turnaround between the er and the bank.

e Commerce Bank of New Jersey is the inistrator of the program which offers ling accounts to members, allowing lers to write checks against sales slips de- ted on the same day the bank receives l. Chain stores send in sales slips from each ich or from a central location. The dis-

(Continued on page 12)

SUPER ACTS SPURRING DISK/TAPE SALES

Healthy Quarter Ahead—Dealers

By ED HARRISON

LOS ANGELES—Despite diminished record company funds for co-op advertising, September was estimated for the most part by a steady growth in sales with dealers optimistically looking forward to a healthy final quarter. Some dealers especially in the Midwest and South, however, have yet to notice a sales turnaround.

The sales growth pattern is hallmarked by the release of hot selling albums by Led Zeppelin I (negrec), Bob Dylan, Cheap Trick, Jethro Tull and Jimmy Buffett. Anticipated releases by the Eagles (issued last week), Fleetwood Mac and others are supplying dealers with high hopes for the Christmas buying season.

"We're pleased with the way September is finishing up since it's normally a notoriously slow month," declares Ben Karol of New York based King Karol. "Our sales momentum which really began in January is carrying through to this month and I'm predicting a big Christmas selling season."

(Continued on page 16)

Lieberman Bullish, Sees Upturn

By ALAN PENCHANSKY

LAKE GENEVA, Wis.—Strong assurances that the record industry is "well positioned" for growth in the 1980s dominated the mood of the Lieberman Enterprises national convention here last week at the Playboy Resort.

Board chairman David Lieberman delivered a strong sales of confidence in his keynote address, where he maintained that the industry's downturn has been overstated by doomsayers, and held out the belief that consumers have been only temporarily scared away from record purchases.

The five-day fifth annual convention was attended by about 250 Lieberman men and women and several dozen suppliers represent-

(Continued on page 11)

New Policy For Returns By Polygram

By IRV LICHTMAN & STEPHEN TRAIMAN

NEW YORK—A returns allowance ranging from 18% 22% and a new system of average pricing on returns are key changes among four new sales policies from Polygram Distribution, Inc.

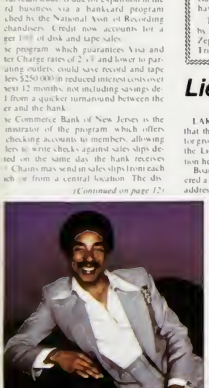
Chief feature of the average pricing on returns sets a significant per label approach, rather than a comingling policy previously in effect.

The per label aspect, in addition to complex computer input required for this and the other new policies, is seen as an issue that delayed announcement of the new sales directions, originally set to be revealed Sept. 7.

It's understood that some labels in the Polygram orbit fought for the per label feature, which also pervades other elements of Polygram's policy announcement.

John Frisoli, president of the company, states, however that a reappraisal of company policy was actually initiated at the beginning of this year.

(Continued on page 11)



EY ROBINSON'S new single "CRUISIN'" (ZS8 46067) is faring off ng in the midwest. "CRUISIN'" in just four weeks, has spread like oughout the east, southeast and now the west. "CRUISIN'," the ingle from Smokey Robinson's LP "WHERE THERE'S SMOKE . . ." (SRL) On Motown Records. It's time. (Advertisement)

Top Speakers Firmed For 1st Video Music Gathering

NEW YORK—Sol Shieinberg, president of MCA Inc., Andrew Kubal, president of The Gallup Organization, John Lack president of Warner Cable and a rap session with industry leaders including Pickwick International's Chuck Smith, RCA's Bob Summer, RSO's Al Coury and the RIAA's Stan Gortikov will help launch Billboard's First International Video Music Conference Nov. 15-18 at the Sheraton-Universal in Los Angeles.

More than 300 music and video industry executives are expected to explore how the music industry is positioned to provide creative, promotion, marketing and distribution muscle for the emerging home video entertainment era.

(Continued on page 50)

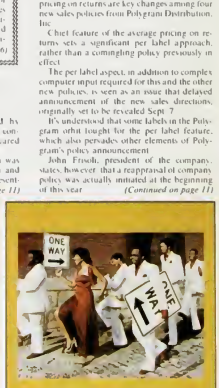
MCA, Nautilus And Weisberg Tie Digitally

By JIM McCULLAUGH

LOS ANGELES—MCA Nautilus Recordings and artist Tom Weisberg have teamed up for what is believed to be the first digital LP involving a major label, artist and audiophile firm.

Nautilus has also pacted with several major labels, including A&M and Warner Bros., to issue half-speed mastered product from their catalogs for a special Nautilus audiophile series. Half-speed mastered product is also being pioneered by

(Continued on page 14)



One Way, featuring Al Hudson. There is one way and one way only, the new name of the group and their brand new LP, One Way (featuring Al Hudson). The arrow points the way to their dance hit, "You Can Do It" featured in this brock buster LP. Produced by One Way and Rich Blakes. Executive Producer Al Perkins. (MCA 3178) (Advertisement)

T COULD ONLY HAPPEN IN THE RECORD BUSINESS.
EAD VOCALS BY A FROG.

"RAINBOW CONNECTION" (ES-300)
THE SENSATIONAL SINGLE FROM THE ORIGINAL SOUNDTRACK ALBUM, "THE MUPPET MOVIE" (SD-16001)
ON ATLANTIC RECORDS.

duced by Paul Williams
ecutive Producer: Jim Henson
TRADEMARK OF HENSON ASSOCIATES, INC.

BABE
THE SINGLE

CORNERSTONE
STYX
THE ALBUM
MUSIC FOR THE 80'S
A&M RECORDS
ON A&M RECORDS & TAPES

Budget Chain Seeks 10%-20% Improvements

By JOHN SIPPEL

DENVER—The Budget Tapes & Records stores will strive for 10%-12% increases in overall profitability and store additions in 1980 and 100% tighter relationships between franchiser and the present 90 franchised retailers.

The franchise company aims to strengthen its accounting links next year, comptroller Jack Kitchell promised during the firm's sales meeting here, so that paperwork at the store level is decreased sharply while the interrelationship between the home base here and the stores improves.

Despite closing eight locations and adding 14 new locations, a record store changeover for Budget, president Evan Lasky expects 1979 to continue a string of nine consecutively improving years.

"August was the biggest non-Christmas month in all our history," he said. "We expect conservative increases through the close of the year. We anticipate a 10%-12% increase also in gross sales."

Not only did Budget expand 14 locations, four of which were in three states new to the chain, but six established outlets expanded and remodeled, Lasky noted.

Kitchell, in the longest convention session, stated that Budget might open its long-awaited upper Midwest warehouse in 1980.

He and Lasky pledged a more incisive store supervision through improved computerization. Budget is studying operative technology. Lasky stated the upgrading computerwise is stalemated by the lag in the industry conversion to bar coding.

Kitchell vowed a new series of written forms, which would more quickly provide the home office accounting department with essential data. The individual stores were urged to carefully study taxation procedures and, if necessary, to add outside accounting expertise in order to probe the best tax methodology.

Advertising dollars have not diminished as much as the industry thinks, WEA advertising manager Alan Perper told representatives of approximately 85 Budget stores.

Cost of advertising media has skyrocketed, Perper stated, thus providing less advertising than last year for the same budget period.

He forecast more cross-merchandising such as a "sweepstakes" in which a selected 350 accounts nationwide will give away Marantz stereo rigs along with collections of WEA LP and tape product.

Mike Boyle, general manager of PJL Distributing, Budget's Seattle base, said he found labels spending more on midrange product and catalog goods on tv. Halper pledged Budget stores would have five or six different tv spots available later this year. Retailers must make black patrons feel more at home if they want to get more of the $750 million in black music business, Eddie Gilreath, national director of black music at Warner Bros. Records stressed.

Gilreath favors black-oriented radio as the best advertising medium, adding that a concentrated 18 spots over three consecutive days is the most telling formula. The Hispanic market interfaces with the black, Gilreath added.

Budget store owners complained to Gilreath about the overlong time lag between release of black music singles and the subsequent album in which it would be contained.

Jimmy Smith, regional A&M promotion and Frank Cody, program director of KBPI-FM, Denver, asked store owners to honestly and carefully report to station researchers. Sales breakouts are especially pertinent and should be volunteered. Cody said KBPI weekly surveys 30 to 35 retailers asking for the top 15 and possible breakouts.

Store owners beefed about difficulty they have in small towns getting automated formats to play locally created new hits. Both Cody and Smith agreed "hits are made in Walla Walla and Bozeman."

Denver Shops Loaded With Promo Stock

DENVER—Two Denver and one nearby Boulder, Colo., record/tape/accessories stores were selling demonstration and radio promotion LPs in quantity last week.

In a personal canvass Tuesday (25), I found the largest selection of demos and promos, in the hundreds, at Underground Records Ltd., 724 S. Pearl St., Denver. The progressive-inventoried neighborhood shop was staffed by two girls, both of whom are originally from Holland.

Current hit LP product was displayed in wire shelf racks on walls throughout the store. More than half of this current inventory appeared to be demo or promo copies.

As was the case in all stores visited, the demos were either drilled, edges were cut or corners were cut.

Promo copies in the main carried the more-than-a-year-old embossed imprinting, except for labels like Atlantic, Arista and some CBS LP product, which continue to use the gummed label printed promotional identification.

Ironically, as I was checking out my purchase at the register, one of the two young women was hand-counting into inventory a box of approximately 40 LPs, the bulk of which appeared to be multiple

(Continued on page 18)

Billboard photo by Chuck Pulin

ANTI-NUKERS—Part of an estimated crowd of 200,000 gathers in front of a stage erected at the foot of New York's towering World Trade Center for a free outdoor concert and rally, capping five days of anti-nuclear fundraising organized by Musicians United For Safe Energy. See story on page 6.

Moscow Orch. a No-Show

By IS HOROWITZ

NEW YORK—An estimated $500,000 is expected to be refunded to buyers of tickets to the aborted tour of the Moscow State Symphony.

Several days of intense negotiations by executives of Columbia Artists Management early last week failed to reinstitute the 28-concert junket called off by Soviet authorities in apparent fear that musician defections might occur.

In recent weeks three Russian ballet dancers and two skaters have asked for and received asylum in the U.S.

Columbia Management, however, indicated a dispute over conductors was the reason for the cancellation.

The tour was to open at Carnegie Hall here Wednesday (3) and cover venues in the Northeast, South and Midwest before closing in Newark, N.J., Nov. 4.

Stewart Warkow, executive director of Carnegie Hall, said there was no alternative to refunds and no possibility of scheduling another attraction on such short notice. "It's a matter of force majeure," he said. "All we can hope to recoup, perhaps, is some advertising money."

Tribunal Petition To Seek Higher Royalty

LOS ANGELES—Songwriters Resources & Services has embarked on a petition drive, directed at the Copyright Royalty Tribunal to increase royalty payments to songwriters.

The Tribunal, a five-person regulatory and judiciary panel, was appointed by President Carter to examine issues and procedures relating to copyright regulations.

The organization plans to present its petition to the Tribunal when it meets in 1980, and at the same time urge the Tribunal to recommend to Congress that it be permitted to meet more often. Following the 1980 meeting, the next scheduled session is 1987 and thereafter every 10 years.

The petition is being circulated to music publishers, independent songwriters, the BMI-sponsored Alternative Songwriting course, grassroots songwriters and to ASCAP and BMI in hopes those licensing organizations will distribute the petition to their members.

The petition states: "We, the undersigned creators and/or owners of musical copyrights urge the U.S. Copyright Royalty Tribunal to increase the existing mechanical rate

(Continued on page 77)

Special Notice

Due to circumstances beyond our control, Traffic Center, the pull-out chart section in Billboard, will be appearing on an alternate week schedule effective with next week's issue. It is hoped the weekly schedule will be resumed at such time when this becomes feasible.

JURY TRIAL FOR DISTRIB

NEW YORK—A jury trial in an Alabama federal court begins Monday (1) for Wesley Max Isbell, accused of four misdemeanor counts of distributing unauthorized, allegedly pirated tapes.

Isbell was arrested in Lannette, Ala., and charged with possession of 3,000 allegedly pirated tapes.

Meanwhile, Elton M. Sewell and his son, David, operators of David's Novelties in Opelika, Ala., were placed on probation after pleading guilty to one count of copyright infringement stemming from an FBI raid on the store last February, which netted 4,300 allegedly pirated tapes.

FBI officials say Isbell was the supplier of tapes to the Sewells. Elton received five years probation, his son received three years probation.

Sales Barometer

LOS ANGELES—How's business? Prerecorded cassettes were the only category of disk/tape products whose sales were up last week, according to a national survey of retailers and one-stops by Billboard's research department.

Some 48% of the respondents surveyed report prerecorded cassette sales up. The previous week the figure was 47%.

Remaining stable last week were LPs (45% versus 39.5%), singles (53% versus 48%), prerecorded 8-tracks 58% (versus 48%) and blank tapes (58% versus 39%).

In the individual categories, 43% said LP sales were up (37.5% the previous week), 12% said down (versus 23%). For singles, 29% said up (versus 31%) with 18% down (versus 21%). For cassettes, 9% said down (versus 16%) with 43% stable (versus 37%). For 8-tracks, 18% said up (versus 15%) with 26% down (versus 37%). For blank tapes, 32% said up (versus 46%) with 10% reporting sales down (versus 15%).

Laserdisc Produces First Holograph-Patterned Album

By CARY DARLING

LOS ANGELES—Laserdisc Records of Burbank, part of Lasergram Co., has produced what is reported to be the first album impressed with a holographic pattern. Some 200 copies have been made of the one-sided, untitled, 12-inch disk for non-commercial promotional use.

The album follows on the heels of a single, impressed with the design, that was made by the firm last June (Billboard, July 7, 1979). "The optical imagery is a lot more pronounced on the LP. It's a more dramatic presentation. The 45 was mostly a test pressing. This is a full production model," says Barry Keate, founder of Lasergram with Jeffrey Hight and business manager David VonSuerdieck.

Laserdisc feels the patented process, whereby a defracted three-dimensional holographic pattern is pressed into the plastic lacquer before the sound is laid onto the disk, could help thwart record piracy.

"If records are pirated, the pirates would be capable of reproducing the sound but not capable of reproducing the optics. Therefore pirated records would be immediately obvious as pirates," explains Keate.

"Plus, it's something visually interesting to the consumer as well and it's good label identification for the record companies," says VonSuerdieck.

The record, mastered and stamped at K-Disc Corp here, was made in both clear and black vinyl. "Any color vinyl works but the black is most outstanding," voices VonSuerdieck. "Record companies have been using different colors of vinyls and we wanted to see if our process would hold on another color."

"The colors show up well on black," states Keate. "If you print it on red vinyl the blue and green would show up but the red might blend into the record. But it can be printed on any color."

The effect is best seen when a light, preferably non-fluorescent, hits the surface of the disk.

Like the single, the album has been prepared to market the effect as opposed to the music. However, the four tracks included by four different acts—are regularly produced sessions of standard record quality. "Sound degradation is nil," claims Keate.

Because the patterns can be applied to any plastic surface, the possibility exists to apply them to album covers and marketing displays for which Burbank's Dynamic Plastics has leased rights. Holographic patterns may also be used on tape reels, for reel-to-reel users, and general packaging.

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Walking on Sunshine, Living on the Front Line.

THE EDDY GRANT STORY, SO FAR: Born in Guyana, came to England in the early '60s. • Six years as lead guitarist, singer and songwriter with The Equals during the period of No. 1 hits like "Baby Come Back" and "Black Skin Blue Eyed Boys." • Opened the first black owned and operated recording studios in Europe in 1973. • Formed Ice Records in 1974 and acquired his own pressing plant. • Top-10 smash in Europe last year with "Living on the Front Line," mind shattering reggae-disco crossover single from his new album "Walking on Sunshine." • Total commitment

to music on his own terms. • Writes all songs, plays nearly every instrument himself, ditto producing, arranging and singing. • His new album? A hypnotic blend of rhythmically infectious reggae, pop, R&B and African roots that sounds like nothing but Eddy Grant, reflecting his struggles, his joy:

"I'll try to show all people, black or white or whatever, that it's possible to seize a chance and make some use of it. I've never been a great one for talking about something, I've always believed in doing it. And I will do it till I die."

Eddy Grant. "Walking on Sunshine." Featuring the title single. A global phenomenon. On Epic Records.

Produced, Arranged and Engineered by Eddy Grant

"Epic" is a trademark of CBS Inc.

© 1979 CBS Inc.

Progress Reported By BMA For Its First Year

NEW YORK—The achievements and challenges facing the Black Music Assn after its first year are spelled out in the organization's first annual membership report.

In the year that it has existed the organization has structured itself into a viable industry entity and has accomplished the following, the group says:

• It has gained visibility through a White House celebration and the proclamation of June as Black Music Month by President Carter with media and community celebrations and events around the country.

• An educational film about the impact of black music on American culture was produced and will be distributed this fall by the Learning Corp. of America

• A Founders Conference was held that brought together 700 industry members for the first time in a forum to express the "hurt, frustration, hope, aspirations, anger" of the black music community

• The group has gained recognition and support from sister industry groups including the Recording Industry Assn of America, which staged a tribute in Washington in March: the National Assn of Recording Merchandisers, which honored the association at its convention in Florida, and MIDEM.

• The organization has worked with the RIAA, Musicians Union, BMI, SESAC and ASCAP to lobby for passage of the Performing Rights Bill HR997.

• The United Black Concert Promoters group was formed during the Founders Conference, and a forum

(Continued on page 49)

Billboard photo by Alan Penchansky

GOING STRONG—Traditional blues singer Ma Yancey performs with Irwin Helfer on piano and Truck Parham on bass at the recent Chicago Jazz Festival. Her set was one of the highlights of the week-long event, sponsored by the city of Chicago and organized with the help of Chicago's Jazz Institute.

Old Stones LPs Spurt In Sales

NEW YORK—The Rolling Stones left London Records in 1970, but the superstars left behind a catalog of 17 albums, currently moving at a more rapid clip than in recent years

John Harper, national sales manager, says usage of Stones material in two major films this year, "Coming Home" and the current "Apocalypse Now," has increased catalog movement 20% this year

The Stones are heard performing two songs, "Out Of Time" and "Beggars Banquet" in "Coming Home" and they perform "Satisfaction" in "Apocalypse Now."

The label is presently reservicing "Satisfaction" to Top 40 radio and is getting an additional plug on the song via 60-second television commercials for "Apocalypse Now."

Intl Entertainment Expo Set For Vegas Dec. 11-14

NEW YORK—The latest trends in the management and operation of entertainment complexes, from rock nightclubs and discos to casinos, is the focus of the International Entertainment Exposition set for Dec. 11-14 at the Las Vegas Convention Center

Organized by Victor Harwood's American Expositions Inc of New York the four-day gathering is expected to attract between 3,000 and 5,000 registrants More than 150 companies have signed as exhibitors, making it one of the largest such expositions of its type

Exhibitors include manufacturers and suppliers of lighting and sound systems, video equipment, disco accessories, theatrical stage equipment, decor products, casino gambling equipment, game rooms, outdoor amusements, movies, live entertainment, coin machines, tour and concert equipment.

One of the key topics, according to Harwood, will be the trend toward new wave live music in discos and clubs

"We want to showcase danceable

(Continued on page 50)

PVK Setting Up

LONDON—PVK Records has set up its own independent promotion and distribution operation in the U.S. in conjunction with Sail Records and Rounder Records of New England First release will be "In The Skies" by guitarist Peter Green, one of the founders of Fleetwood Mac.

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NEW YORK SPECTACULAR

Union Fees Cut Anti-Nuke Concert $$

By DICK NUSSER

NEW YORK—Overtime costs are expected to cut deeply into the profits of the otherwise successful series of concerts benefiting the anti-nuclear movement held here Wednesday through Sunday (19-23).

Although spokesmen for Musicians United For Safe Energy say the final accounting and disbursement of the monies received from five shows at Madison Square Garden won't be tallied until later this month, estimates of the net sum have been revised downwards from $750,000 to "less than half a million." The concerts, which began at 7:30 p.m. every night and lasted until 1:30 a.m. the next morning in several instances, necessitated overtime payments to the sizable Garden staff

Although Showco promoter Ron Delsener, production coordinator Philip Blum and stage designer Mike Brown all donated their services, less expenses, stage hands, ushers and security forces received their regular salaries

"There was a lot of overtime that couldn't be helped," concert spokesman David Fenton explains "We

(Continued on page 44)

Executive Turntable

Record Companies

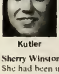
Steve Wax resigned as president of Elektra/Asylum Records in Los Angeles after a little more than two years in the position There will be no replacement and future plans for Wax have not been announced . . . **Brian T. Josling** moves to CBS Records Canada as distribution vice president Now based in Toronto, he was formerly vice president and general manager of Capitol-EMI of Canada, Ltd's retail division. . . **Basil Marshall** is upped at RCA Records in New York to black music product manager. Marshall shares responsibilities with fellow manager **Keith Jackson**. Marshall formerly was national black music field merchandising manager for RCA . . . **Michael G. Abramson** joins

Marshall

Abramson

Follese

Chrysalis in New York as director of album promotion Formerly, he was director of special marketing projects for RCA. . . **Alan-Michael Mamber** comes to Fantasy-Prestige-Milestone-Stax in Berkeley, Calif., as disco promotion and special projects national director He was national promotion director at West End Records. . . **Nick Massi** is now field sales manager for the Chicago/Milwaukee market for WEA. He had been working in the WEA Chicago branch since 1971. . . **Nita Kutler** moves up in CBS Records consumer panel research department to associate director She joined the department staff in 1974 . . . **Martin Cerf** has departed Riva Records in Los Angeles as general manager of the West Coast operation. No one has yet been set to take his place. . . **Adrienne Follese** moves up at Ariola in Los Angeles to a&r coordinator. Prior, she worked in various capacities for Ariola's a&r department during the past year. . . **Connie Plimsoul** joins Capitol Records in Los Angeles as West Coast publicity manager Formerly, she was publicity coordinator for Warner Bros Records . . **Terry Iride** moves up at CBS Records in New York to radio advertising and Gotham advertising coordinator. Previously, Iride had been branch coordinator for CBS New York's branch. . .



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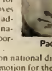

Pace

Sherry Winston joins Elektra/Asylum as college promotion national director She had been in charge of Northeast regional college promotion for the label.

Ted Kleinman moves to Cachet Records in Los Angeles as controller Kleinman was recently with Capitol Records in its corporate accounting division . . . **Roy B.** of Roy B Promotions, an independent promotion firm, has resigned as president of Emergency Records in New York to form Roy B Records in New York . . . **Bob Gilligan** and **Joe Lewis** join Aries II Records in Woodland Hills, Calif., as productions director and sales executive vice president respectively. Gilligan had been RCA's recording studios coordinator while Lewis had been with RSO as national singles director.

Marketing

Harvey Roesler has left Hailona Distributors in Honolulu as manager and buyer to become sales representative for the CBS Records branch in Honolulu. Miles Lee, who has worked at Hailona two years, moves up to general manager. . . **Leroy Sather** takes over as regional director for the Southeast region for MCA Distributing Corp Recently, he was Denver branch manager for the firm

Publishing

Steve Nelson joins 20th Century-Fox Music Publishing in Los Angeles as manager of catalog promotion Formerly, Nelson was a songwriter with Intersong. . . **Evan Pace** joins Rick's Music and Cafe Americana Music, Casablanca's publishing companies in Los Angeles, as professional manager Pace was formerly professional manager for Arista Music. . . **Robin Thomas** is now West Coast regional director for the American Guild of Authors and Composers in Los Angeles Thomas formerly was a West Coast membership representative for ASCAP and director of national publicity for David Gest and Associates.

Related Fields

Lee Adams takes over as Western regional sales manager for TDK Electronics Corp in Los Angeles Most recently, Adams was with the Federated Group's California audio/video stores as a buyer. . . **Bruce Weber** has left InterMagnetics after three years as communications vice president to go into freelance writing and public relations in Los Angeles Prior to his public relations job in the tape industry, he was with Billboard four years as its tape editor . . . **Margaretha E. Bystrom** joins the magnetic tape division at Fuji Photo Film U.S.A., Inc as advertising manager She comes from Sony Industries where she was advertising manager . . . **Billy James** joins the staff of Songwriters Resources and Services in Los Angeles for public relations work and fund raising Previously, he was in the a&r department at RCA in Los Angeles. He continues to serve as personal manager for the group, Another Roadside Attraction . . . **Stanley A. deSzameit** comes to TDK Electronics Corp in Chicago as Midwest regional sales manager. He comes from Superscope, Inc. where he was national accounts sales manager . . . **Jay A. Clark** moves to Ampex Corp in Redwood City, Calif as public relations director Formerly, he had been with Rockwell International Corp as media relations manager

At Altec Lansing Corp. in Anaheim, Calif., there are three new faces **Jim Newell** is now national sales manager He had been Western regional sales manager for JBL. **Steve Girod** comes in as national training manager. Formerly, he was with Lambert Sales in Washington, D.C. Meanwhile, **Larry Frederick** joins as consumer markets product development manager. He operated his own custom audio installation and consulting business previously

IN THE LAST EIGHT MONTHS,
MORE THAN THREE MILLION PEOPLE HAVE
BOUGHT OUR

CARS.

(6E-135)

IT'S A
PLATINUM
INVESTMENT.

(6E-507)

PRODUCED BY ROY THOMAS BAKER
MANAGEMENT: FRED LEWIS

© 1979 Elektra/Asylum Records A Warner Communications Co.

EAT TO THE BEAT

Blondie

Copyright Material

EAT TO THE BEAT

Blondie

The entire world has developed a taste for Blondie.
The group has graced the pages of just about every major publication around.
Their music has brought millions into
record stores and their new album will prove that history repeats itself.
Deborah Harry sounds devastating.
The album approaches rock, pop, ballads and reggae in
such incredible new ways that everyone else sounds old-fashioned.
This is Blondie at their best.
Eat it.

contains the single "Dreaming"

Chrysalis
Records and Tapes

The single, CHS 2779 · The album, CHE 1235 · Produced by Mike Chapman · Management: ALIVE

Billboard's First International Video Music Conference AGENDA

November 15-18, 1979

Los Angeles
The Sheraton-Universal Hotel

Thursday, November 15

8:00 a.m.–5:00 p.m.
Registration

5 p.m.–7 p.m.
Opening reception hosted by Billboard

8:00 p.m.–Midnight
Video Showcase highlighting the best creative efforts of participating record companies, program distributors and independent producers. All 9-inch U-Matic videotapes shown with the new General Electric large-screen PJ-5000 video projection system and a state-of-the-art hi-fi system from Miller & Kraisel Sound

Friday, November 16

8:30 a.m.
Welcome—Lee Zhito, Billboard Editor-in-Chief and Publisher, Steve Traiman, Billboard Tape/Audio/Video Editor and Conference Chairman

"Video Music—Tomorrow is Here Today"

Participants include Sid Sheinberg, President, MCA Inc., Andrew Kohut, President, The Gallup Organization John Lack, President, Warner Cable

"View From The Top" rap session with industry leaders moderated by Lee Zhito, Billboard Editor-in-Chief and Publisher

Participants include C. Chasen Smith president, Pickwick International Robert Summer President, RCA Records Al Coury, President, RSO Records, Stan Gortikov President, RIAA

10:30 a.m.–10:45 a.m.
Coffee Break

10:45 a.m.–11:45 a.m.
"Videodisk & Videocassette—Compatible & Complementary?" Hardware update moderated by Larry Finley Executive Director ITA

Participants include Kenneth Ingram, Senior Vice President Sales and Marketing, Magnavox Consumer Electronics, Richard O'Brien, Executive Vice President, US JVC Corp., Phil Stack Vice President, Sony Video Products and representatives of Panasonic and U.S. Pioneer

11:45 a.m.–12:45 p.m.
Video Rights—Legal Jungle" Focus on global music and video copyright, sync and performance rights, and video piracy, moderated by Al Berman, President Harry Fox Agency

Participants include Bob Crothers, Executive Assistant to the President, American Federation of Musicians, Dick Bloeser Director, Film Security Office Motion Picture Assn of America

12:45–2:00 p.m.
Luncheon

2:00 p.m.–6 p.m.
Small group demonstrations of videodisk and videotape recording systems video equipment studio workshops and video programming presentations, including the Magnavox Magnavision (Philips/MCA) Videodisk, Sony Video Studio, Panasonic Video Studio, Jon Roseman Productions' "Video Jukebox" and Ron Hays "Music Image"

9:00 p.m.–Midnight
Video Showcase Programming

Saturday, November 17

8:30 a.m.–9:30 a.m.
"Creative Input For a Mass Market," rap session with independent producers and programmers, moderated by John Weaver, Keel & Co.

Participants include Paul Flattery, Executive Producer, Jon Roseman Productions, George Honchar, Executive Vice President Inserts Fonentino Associates, Eric Gardner President Panacea Utopia Video, Ron Hays, President, Music Image

9:30 a.m.–10:30 a.m.
"In-House To-Store To-In-Home" Experience in key areas within record companies using in-store promotional tapes to prepare for the home market, moderated by Jo Bergman, Director, Video and Television Warner Bros Records

Participants include Peter Van der Velden, Coordinator, Video Operations Casablanca Records Steve Kahn, Manager, Audio/Visual Productions, RCA Records, Varley Smith, Director, Film & Video Production Center Capitol Records, Gerard Landry President, PromoVision

10:30 a.m.–10:45 a.m.
Coffee Break

10:45 a.m.–11:45 a.m.
Marketing Muscle For New Media distribution experiences and experiments in the music and video markets, moderated by Ken Winston National Video Clearinghouse

Participants include Al Bergamo, President MCA Distributing, Jim Lipta, Vice President, Pickwick International, David Hersberry, Vice President, Marketing, RCA Selectavision Videodisc, Gene Silverman, President, Video Trend, Bob Vandiegrift, Vice President, Consumer Products, Magnetic Video, Al Markim, President, Video Corp. Of America

11:45 a.m.–12:45 p.m.
"The Retail Connection—Dealer/One Stop Experience" Focus on actual in-store sales reactions to the first videocassette programs and video videodisks, moderated by Joe Cohen, Executive Vice President, NARM

Participants include Lee Hartstone, President, Integrity Entertainment/Warehouse, Noel Gimbel, President, Sound/Video Unlimited, and David Kaye, President, Emerald City Records/Oz, among others

12:45–1:45 p.m.
Studios—An Audio/Video Marriage" views of recording and video studios on conversions and joint ventures, moderated by Lola Scobey, Vice President Wishbone Studios

Participants include Chris Stone, President, Record Plant L.A., Louis Steinberg Executive Vice President Trans American Video Bill Marino, Chief Engineer Regent Sound

12:45 p.m.–3:00 p.m.
Luncheon

3:00 p.m.–6:00 p.m.
Continuing demonstrations of videodisk/videotape systems video studios, video programming presentations

8:30 p.m.–1:00 a.m.
Special event at the Celebrity Theatre of Trans American Video co-hosted by the Record Plant followed by a visit to the Videodiscs at the L.A. Convention Center, courtesy of the Los Angeles Video Show

Sunday, November 18

8:30 a.m.–9:30 a.m.
Videodisk Tape Programming Progress," focus on building the first video catalogs and outlook for future music industry product

Participants include Jack Findlater, President MCA Discovision, Gary Dartnell, President EMI Videograms John Lotos Executive Vice President, Video Tape Network, Sam Szurek, Director Music Programming Time-Life Video

9:30 a.m.–10:30 a.m.
International Video Music Networks," highlights on the growth of video on the international scene in key music markets moderated by Don MacLean, Managing Director, EMI Audio-Visual Services, London

Participants include Klaus Muller-Neuhof, Compian, Hamburg, John Ross-Barnard Home Video Manager, BBC, London, among others

10:30 a.m.–10:45 a.m.
Coffee Break

10:45 a.m.–11:45 a.m.
Future Technology—Promise & Potential with updates on new audio and video breakthroughs and their impact on the industry

Participants include Roger Pryor, General Manager, Sony Digital Audio Division, Robert Plankinoh, President Bell & Howell Video

11:45 a.m.–12:45 p.m.
Looking Ahead, wrap session moderated by Stephen Traiman Billboard Tape/Audio/Video Editor and Conference Chairman with moderators of all panels participating plus Todd Rundgren, Utopia Video

12:45 p.m.–2 p.m.
Farewell Brunch

2:00 p.m.–5:00 p.m.
Additional video demonstrations presentations and repeat Video Showcase programs

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Mail Completed Form to:
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Registration does not include hotel* accommodations or airfare. Registrant substitutions may be made. 10% cancellation fee will apply to cancellations prior to October 26. Absolutely no refunds after October 26, 1979.

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Billboard

Polygram Conceives New Returns Policy

• *Continued from page 1*

A modification of Polygram's returns and discount practices is viewed by Irwin Steinberg, executive vice president of Polygram Corp. as an attempt to recover gross profit margins in the industry which he claims have shown virtually a 50% cut over the past 20 years.

Two other areas with new policies include minimum order size and special service requirements.

Specifics in each category are:

• Average pricing on returns (effective Oct. 1): For LP and tape product except classical and 7 and 12 inch singles, customers will be credited for returns on average dollars billed for all purchases of a specific selection number.

The present 90-day minimum for product to remain in the field continues, meaning a Jan. 1 date for average pricing policy on involved product released Oct. 1.

A computer will take total dollars billed and divide by units purchased on a monthly basis to arrive with a figure per label, with new releases subject to average on a rolling 12-month basis.

In addition, multiple location customers will have one average price per selection with accumulated purchases of all locations. Return allowances must be utilized 90 days from date of issue by Polygram. After 90 days, the r.a. will expire and the customer must go through this procedure again.

• Return allowances (effective Jan. 1): there's a new limit on quantity of product eligible based on a percentage of customer purchases in the three prior months. The r.a. is determined with defectives included on the following customer classification: 100% retailer 18%; 100% subdistributor 22%; subdistributor with 15-30% retail volume 21%; 31% to 65% retail volume, 20% and 66% to 99% retail volume, 19%. This will be computed separately for each label instead of comingling.

According to Frisoli, the company's returns guidelines have averaged 25% with higher rates allowed in the earlier part of the year due to the industry downturn.

Excluded from the new r.a. policy are all singles, Christmas product and developing artists as defined by each label distributed with customers notified on this category by each release.

The actual dollars returned by the label is determined by multiplying the customer's return percentage by average monthly purchases per label over three prior months.

Any unused monthly return allowance will be added to the following month with the exception of the end of the calendar year with the customer having through February to use the full allowance.

The new policy includes an innovative "statement" with each approved r.a. It will show customer total dollar amount charged against his monthly allowance, prior balance and current balance for each label.

Again, the overall allowance is figured on a per customer per label basis.

While defectives are included in the r.a. policy, also true of CBS' recently announced returns policy effective Jan. 1, Frisoli claims that Polygram's rate of defectives based on a random sampling seems to be minimal and a very small percentage of returns. It's difficult, he explains, the tell a true manufacturer defective versus a suspect defective.

• Minimum order size (effective Oct. 1): a minimum order of $125 on any purchase, except orders for only 7-inch singles which must be ordered in box lot quantities of 25 units per selection. All customers including those with multiple outlets must meet the minimum order requirements of $125 for each outlet. Each outlet is subject to the minimum box lot requirements for ordering 7-inch singles.

• Special service requirements (effective Oct. 1): the following special services will be available to customers with multiple retail locations who request that Polygram: 1) pick and pack individual outlet orders and then ship these orders, in bulk, to the account's warehouse for redistribution. The charge for this service is 1% of the total value of the invoice and is non-refundable. 2) Pick, pack and ship orders directly to the account's individual outlets. The charge for this special service is 2% of the total value of the invoice and is non-refundable.

Notes Frisoli: "What we're doing may not always be right, but we've given an awful lot of thought in this area, and we're not going to turn around all the practices and policies of the past. But we can make moves to improve the industry's vitality."

Steinberg maintains the industry's growth pattern over the past 30 years was in large part "fueled by business practices such as a liberal return policy and discounts which worked well during a time when marginal gross profits was high. These practices made sense then because of the close relationship that developed between airplay and retail availability of product."

WONDER VISIT—Stevie Wonder joins Skeeter Davis onstage at the "Grand Ole Opry" in Nashville during the Black Music Assn. board of director's meeting recently.

Optimism Reigns At Lieberman Conclave

• *Continued from page 1*

atives including MCA Distributing president Al Bergamo and CBS vice president Don Dempsey.

The fact that rack sales fell off sharply this year was not disguised by Lieberman. Lieberman said the industry had been hit by a "conglomeration" of events in 1979 any one of which alone might have been shaken off. However, both Lieberman and company president Harold Okinow offered bullish outlooks on home entertainment growth in the 1980s.

According to Okinow's analysis, there will be increasing emphasis in the '80s on what he termed "home-focused" products.

David Lieberman said the industry was rocked this year as an outcome of unrealistic expectations—partially a result of 1978's banner sales combined with economic downturn and negative attitudes about the economy. Lieberman also cited the disco trend as one of the industry's 1979 ills. These factors have temporarily removed many consumers from the record and tape marketplace, Lieberman said.

Okinow and Lieberman revealed that the late August resurgence of buying has not been felt as strongly at rack as at retail. They explain that traffic is up at many discount stores as the recessionary trend sees much of what is termed "trading down" to more discount oriented shopping.

"We still have the impact of the recession on our consumer," says Lieberman. "We are usually more recession proof because of other traffic."

The theme of the convention was "Three Out Of Three Ain't Bad," a reference to the NARM rackjobber of the year award, which has been won by Lieberman consecutively for the last three years.

David Lieberman claimed that the industry downturn promised to benefit the company by allowing it to outpace competitors which are not as efficiently run or as music-oriented as Lieberman.

Lieberman today is servicing approximately 2,600 racked departments. The company's sales volume for the 1978-79 fiscal year ended May 31 is more than $130 million and David Lieberman pictured the company as "growing toward the one-quarter billion" dollar mark.

Lieberman recently has taken on several Kmart stores on a trial basis. This marks a break of Kmart's long-standing exclusive relationship with the Handleman company. Reportedly, several Kmart stores have also been given to Pickwick in the trial program.

The convention included the by-now familiar audio/visual product presentations, with RCA, CBS, WEA, MCA and Capitol showing video footage on acts with upcoming product. Blank tape suppliers Memorex and 3M were also presenters, as was Disneyland Records. Supplier-manned exhibition booths also were on tap, and personal growth seminars in time management were included in the itinerary.

Live entertainment, a Lieberman convention hallmark, included Lamont Cranston Band (Waterhouse), Dave and Sugar (RCA), Molly Hatchett (CBS), Steve Dahl (Ovation), Barbara Mandrell (MCA), Point Blank (MCA), George Thorogood (Rounder) and Firefall (Atlantic).

2 LABELS GO TO PICKWICK

LOS ANGELES—Record Merchandising has lost two more labels—TK and Motown—to Pickwick Distributing.

The veteran independent distributor, once the strongest indie in this market, has also lost A&M and has seen its hold on strong jazz lines also diminish. Observers here say the Sid Talmadge-Sam Ricklin firm may be in danger of becoming a victim of consolidated distribution or of the mass merchants snaring all the key remaining indie lines.

Pickwick Distribution, whose Southern California branch in nearby Sun Valley has been open one year, now represents Arista, AVI, Chrysalis, CTI, London, Midsong, Motown, Mushroom, Ovation, Pacific Arts, Tomato and TK. In another move, Fantasy has switched to California Record Distributors.

Talmadge, in business 33 years, says the firm has 15 lines including Prelude, West End, Fiesta and Cachet, among others. "But not the big ones," he concedes.

Why is he losing his labels? "You tell me," he parries. "I'm very bitter. I cannot believe the treatment I get after 33 years."

Talmadge says he and Ricklin let go between 20-25 people Friday (28). They also closed their Denver sales office Wednesday (26) and let three people go. That office was opened three years ago by the late Jack Lewerke, one of the partners in the company.

As another economy move, the firm is trimming its San Francisco sales office from six to two people.

And it is also scouting for a smaller location to get away from its present large warehousing facility on Ilerendo.

Talmadge says a proposed merger with California Record Distributors was the reason he didn't cut his overhead earlier. That merger fell through.

Talmadge says he'd like to get a "little store on Pico Blvd., keep my key people and come in when I feel like it."

Pros From 30 Nations At Monte Carlo Disco Huddle

MONTE CARLO—Disco professionals from 30 countries are expected at Billboard's first Disco Internationale at Loews Monte Carlo Hotel here Dec. 4-7. The event, which follows six successful Billboard Disco Forums in the U.S., is the first such convention having a worldwide perspective.

Special seminars will focus on such issues as international publishing and licensing agreements, disco marketing techniques, talent development and programming.

The four levels of the convention center adjacent to the hotel contain more than 125 exhibition spaces, sound rooms and meeting facilities.

Registration for the conclave is $315 before Oct. 12, $350 after that date and $375 at the door. The rate is $265 for disco DJs, forum panelists, students, military personnel and spouses.

Hotel accommodations and airfare are not included in the regular registration rates, though they are included in three travel packages Billboard has arranged. The one- and-two-week group excursions depart from L.A., New York or Chicago.

The first package includes a half day sightseeing tour in Monaco, the second includes a self-drive car for seven days and a three-day ski package option in the Alps and the third

(Continued on page 86)

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1979 Not a 'Bad' Year: Smith

E/A Chairman Says '78 Successes Spoiled Industry

By JIM McCULLAUGH

LOS ANGELES The record business is not having a "bad" year, according to Joe Smith, chairman of the board of Elektra/Asylum Records. It's having an off year based on the phenomenal successes of the industry in 1978

Smith predicts, however that a new era of constraint will characterize the record industry in 1980 and into the future The era of fringe excesses like "private jets and limousines" and big deals are likely to be over, with both new artists and established artists receiving less in the way of advances and royalties.

"You are going to see," he says, "a lot sharper pencil in 1980 and a more cautious approach Things will be approached with a lot more sense."

Smith made these observations and others at a special Bank of Beverly Hills sponsored seminar Wednesday (26) called "Entertainment Industry Business Forecast, 1980 And Beyond"

The seminar, attended by about 200 members of the Los Angeles business community, coincided with the Bank's just-established entertainment division The Bank promises a series of such seminars in the future Initial seminar took place at the Bistro restaurant in Beverly Hills

Joining Smith at the seminar were John P Shelton, professor of finance at UCLA's graduate school of management, Allan D Yasnyi chairman of the board, Quinn Martin Productions, and Donald C Foote Jr vice president and media director of Young & Rubicam West, Advertising

Smith observed "We thought 1979 was going to be like 1978 and it takes time to react to that. But the music has not stopped It's too ingrained into the psyche of people under 35 People under 35 are much more involved with music than the generations ahead of them And they will be involved with it for some time"

Smith admitted that the record industry has made some "horrendous" deals with artists in the past few years

"And record labels will be writing off large chunks next year and they will continue to feel it for the next few years or so because of those deals"

The Elektra chairman estimates that perhaps some 400 persons in all have been laid off in the industry

"But," he said, "the press equates that with General Motors laying off 75,000 The record industry slump has gotten more coverage than the Pope's visit"

Giving attendees a feel for the evolution of the record business, Smith recounted that true legitimacy as a business was attained in the 1977-78 period after a period of increasing net profit gains for record companies

He pointed out the unheard of sales plateaus of recent LPs by Fleetwood Mac and the Eagles and the "freakish" levels of "Saturday Night Fever" and "Grease," adding the business world took notice when the "Saturday Night Fever" LP outgrossed the film Total worldwide sales of that album are estimated at more than 40 million

"But growth slowed this year. We were coming off a freakish year It wasn't in the cards to grow at last year's rate We didn't have albums like that which created the traffic that had consumers also leaving the store with a Billy Joel or a Linda Ronstadt LP And this year the gas situation affected the young mobile consumer"

Market Quotations

As of closing September 27 1979

1979 High	1979 Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
47⅝	32½	ABC	9	835	46⅝	46	46½	— ⅛
1⅜	13/16	Altec Corp	33	4	1	1	1	Unch
41⅞	34½	American Can	8	250	39½	39	39	— ⅜
19¼	14	Ampex	11	252	16	17⅝	17⅝	— ⅝
3⅜	1⅛	Automatic Radio	—	—	—	—	2⅜	Unch
56¼	44⅝	CBS	8	108	53⅝	53	53½	— ⅜
26¼	18½	Columbia Pictures	6	111	25⅝	25	25	— ⅜
13¼	7⅝	Craig Corp	13	9	7⅝	7½	7½	— ⅛
44⅞	33	Disney Walt	12	142	40⅝	40	40½	+ ⅛
3	1⅞	EMI	14	39	2⅛	2	2	— ⅛
18½	12½	Filmways Inc	11	83	15⅝	15½	15¼	— ⅛
18⅝	13⅞	Gulf + Western	4	358	16¼	16	16⅛	+ ⅛
17	10½	Handleman	7	111	13	12½	12½	— ⅜
32¾	17	Harrah's	17	135	32⅝	32⅜	32¼	— ⅛
8½	3½	K-tel	55	5	6⅝	6⅜	6⅜	Unch
3⅛	1¼	Lafayette Radio	—	23	1⅜	1⅜	1⅜	Unch
37⅛	20½	Matsushita Electronics	9	—	—	—	32	Unch
55½	37⅞	MCA	8	197	52⅝	51½	52⅛	— ⅛
39	19¼	Memorex	4	564	20⅜	19⅞	20⅜	+ ⅛
66	52	3M	10	1184	52⅝	52	52¼	— ⅜
52½	36	Motorola	11	832	52½	51¼	52⅜	+ ½
32	24⅞	North American Philips	5	35	30	29⅜	29⅜	— ⅛
22⅝	18	Pioneer Electronics	13	1	20	20	20	—
28¼	23	RCA	6	445	24	23⅝	24	Unch
10⅜	7⅞	Sony	16	43	6¼	8⅛	8⅛	Unch
51½	30	Storer Broadcasting	12	8	50⅜	50⅜	50⅜	Unch
9⅞	4⅛	Superscope	—	108	4½	4⅜	4½	— ⅛
32	18⅞	Taft Broadcasting	10	37	30¼	30⅛	30⅛	+ ⅛
29⅝	17⅝	Tandy	8	353	27⅞	27½	27⅝	Unch
11¼	4⅜	Telecor	3	19	4⅝	4⅝	4⅝	Unch
20⅜	18½	Transamerica	6	367	19⅛	18⅝	19⅜	Unch
46¼	30	20th Century	7	203	45	44⅝	44⅝	— ⅛
42⅞	32¼	Warner Communications	9	348	42¼	41¼	41⅜	Unch
15½	12	Zenith	11	183	12⅝	12½	12⅝	— ⅛

OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO	—	—	1⅜	2⅜
Electrosound Group	5	30	6	6½
First Artists Prod	17	65	5⅛	5⅝
GRT	—	—	—	—
Integrity Ent	7	36	1½	2

OVER THE COUNTER	P-E	Sales	Bid	Ask
Koss Corp	9	—	4½	5
Kustom Elec	17	8	2⅛	2⅝
M Josephson	7	31	14⅝	15½
Orrox Corp	15	32	6⅝	7⅝
Recoton	4	—	1⅝	1
Schwartz Bros	3	1	2½	3½

Over-the-Counter prices shown may or may not represent actual transactions Rather they are a guide to the range within which these securities could have been sold or bought at the time of compilation The above information contributed to Billboard by Douglas Vollmer Assoc V P Los Angeles Region Dean Witter Reynolds Inc 4001 West Alameda, Suite 100 Toluca Lake Calif 91505 (213) 841-3761 member New York Stock Exchange Inc

Schwartz Bros. 2d Quarter Loss Erases Early Profits

WASHINGTON Decreased sales and increased costs adversely affected both the wholesale and retail divisions at Schwartz Bros. Inc., with a net loss the second quarter ending July 31 erasing the first quarter profit.

President Jim Schwartz reports a loss of $138,457 for April-July, compared to a profit of $76,514 for the corresponding 1978 period on a 9% sales drop to $6.72 million from $7.388 million the prior year The decrease is attributed primarily to the continuing general slowdown in consumer retail purchases

For the first six months of the current fiscal year, net loss of $96,490 compares with a profit of $116,132 for the February-July 1978 period Sales volume is off about 4.3% to $13.331 million from $13.937 million a year ago

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Sales Rise For Altec Lansing

LOS ANGELES—Sales for the three months ending July 1, 1979 for Altec Lansing were up 10% over the same period last year, according to the suburban Anaheim manufacturer of professional and consumer sound products

Net sales for the quarter ended July 1 were $10,574,000, while net sales for the nine-month period ending that same date were $31,986,000.

Net sales for the quarter ending June 25, 1978 were $9,630,000. Net sales for the nine-month period ending June 25 1978 were $27,117,000

Sales for the first three quarters of 1979 were up 18% over the same period last year.

NARM Credit Card Plan

• Continued from page 1

count rate can be deducted weekly or monthly, and large volume accounts can make special arrangements to have funds wired directly

The program has far-reaching implications for the recording merchandiser, says NARM executive vice president Joe Cohen, who cites not only the reduced interest rate but the extra business credit card customers can generate

"We found that the average cash transaction in a record store is $11," Cohen says "The average credit card sale, on the other hand, is $17. We're talking about a $6 difference on each transaction."

NARM's research shows only 10% of record retailers offering credit card privileges to their customers, compared with 50% in the rest of the retail trade. Those retailers who do offer credit are now paying anywhere from 2¼% to 5%, in some cases, without the advantages of the NARM plan.

"We already have some members as interested in the plan for the data processing and reporting systems it offers, as for the low rates," Cohen says

Larger retailers who now enjoy a 2¼% rate will be eligible to have their rate negotiated lower, Cohen adds. "The bank says if you do more than $2 million a year in gross credit card sales you can be eligible for a rate as low as 1.75%," he notes

In any event, volume users are eligible for a rate lower than 2¼%.

Equally attractive is the fact the Commerce Bank employs the National Data Corp to tally its payments and collections, and offers members a breakdown for each store on a weekly or monthly basis

"At its simplest level," says Cohen, "those members who are paying a discount rate higher than 2¼% will simply be reducing their costs and increasing their profits. A member who now pays 3¼% and does $500,000 in credit card sales will save $5,000 annually."

The bank is also cooperating with NARM in promoting credit among the record and tape-buying public. It will be possible for chains or stores grossing $2 million in credit to become eligible to have their name imprinted on the credit card, and retailers will get extra discounts for bringing new charge accounts in through their store

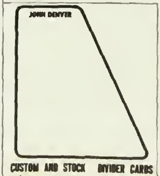
Also in the works is a check verification program whereby NARM members willing to pay 2% of the value of the check can have it guaranteed by an independent broker

Detroit Stations: Strike Possible

DETROIT ABC's two radio stations, AOR-formatted WRIF-FM and talk WXYZ-AM, and its television outlet, WXYZ-TV, were bracing for a strike by 80 members of AFTRA after negotiations produced a "dismal" prognosis by a union spokesman.

AFTRA, representing on-air talent, writers and producers, has 15 members at WRIF, including all the DJs. AFTRA has been negotiating with the three stations since contracts expired in August.

As the Detroit local continues talks here the national offices of the union are planning to begin negotiations with all radio and tv networks Oct. 9 for a new contract to replace the one that expires Nov 15



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MCA Kicking Off Elton John Promo

LOS ANGELES Elton John's new "Victim Of Love" LP will be accompanied by a marketing campaign directed at all mediums

MCA plans to cross categories by taking spots on Top 40, disco, r&b and AOR radio Trade and consumer ads will be taken in addition to ads in specialized consumer-oriented publications

Various point-of-purchase materials will be available to dealers, including a four-color, two-foot by three-foot "Back In The USSA" tour poster, which includes John's entire catalog, the new LP announcement and his tour itinerary, which runs through mid-November.

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'Rise' 45 Raises Alpert's Recording Posture

Revels In His Current Solo Hit Project

By ED HARRISON

LOS ANGELES—With his single "Rise" shaping up as a No. 1 record, Herb Alpert's confidence in his recording career has been restored.

"Rise" is Alpert's first smash hit since "This Guy's In Love With You" hit No. 1 in 1968 and "The Lonely Bull" with the Tijuana Brass placed sixth in 1962.

Herb Alpert: his trumpet playing is much more more free flowing now.

In fact, despite his long career, Alpert includes "Rise" in the same breath as his other "rushes" such as when Sam Cooke recorded his first song "What A Wonderful World" (penned by Alpert and Lou Adler), the popularity of "The Lonely Bull," his rebounding with "A Taste Of Honey" ("after a lull when people didn't feel the Brass was valid"), and "This Guy's In Love With You" ("which caught me off guard").

Alpert recalls the night he finished "Rise." "I listened to it for my own pleasure," he says, "which was something I haven't done since the Tijuana Brass."

The "Rise" single, penned by Alpert's nephew Randy Badazz and Andy Armer, was recorded without an album in mind, a change in philosophy from previous Alpert releases. "If I got a hit record first, I could go into the studio with a lot more confidence," he says. "If 'Rise' didn't happen, there wouldn't have been an album. If things don't go right, you get a little gun-shy."

Although "Rise" wasn't intentionally cut as a disco record, it did win immediate disco acceptance. "I recognized that dance music was here. I tried not to make a disco record but a dance record. Most feedback to it was that it was too slow," comments Alpert.

Actually when Badazz and Armer brought the tape to Alpert, it was done faster, but Alpert slowed it down to 100 beats per minute.

Alpert wrote two songs on the album (which was recorded on a 3M digital machine), leaving the remainder of the material to Joe Sample/Will Jennings, Bill Withers and Badazz/Armer.

"During the 'Lonely Bull' days, I used to write a lot. Now I'm better

"If 'Rise' didn't happen, there wouldn't have been an album."

equipped to listen to someone else's songs and inject my own ideas. It's hard to be objective now."

One song Alpert did write, "1980," was written as the possible theme for the 1980 Moscow Olympics, after he received a call from Don Ohlmeyer of NBC Sports. "'1980' is my idea of what the opening of the Olympics should sound like," says Alpert.

He claims his trumpet playing is much more free flowing now. "I had a good experience producing Gato Barbieri's 'Caliente,'" he says. "When making music you have to let it come out by getting into the mood of the song and letting it happen. It becomes more emotional and a better experience as a player and listener.

"I'm not a trumpet player in the traditional sense. I didn't come up through the big bands. I'm a different breed—a record producer trumpet player. I know how to make a record and the trumpet is part of it."

Alpert is taking a cautious "wait and see" attitude towards any touring. At this stage in the game, Alpert still relates to what transpired in the '60s. "Things have changed so much that I don't know if there is a demand for a tour. I'll wait and see how the album does. And if I do tour, it will be on a selective basis."

Now that his own career is taking off again, Alpert says that in all probability he will curb his production activities. He also rules out any possibility of reforming the Tijuana Brass.

As vice chairman of A&M Records, Alpert doesn't view himself a record company executive. "I'm primarily an artist. I get off playing and

"Things have changed so much that I don't know if there is a demand for a tour."

making music," he says. "'Rise' gave me the opportunity to go into the studio and make Herb Alpert music."

MCA, Nautilus, Tim Weisberg Linking Up On Digital LP

• *Continued from page 1*

Mobile Fidelity Sound Lab with its Original Master Recording Series.

And in another major audiophile industry development, Nautilus Recordings will sponsor a "summit meeting" of audiophile firms just prior to the upcoming Consumer Electronics Show in Las Vegas in early January.

That meeting, according to Steve Krauss, president of Pismo Beach, Calif.-based Nautilus, will bring together some 30 firms involved in audiophile disks to discuss such matters as consistent marketing and quality control in that industry.

This past Saturday and Sunday (29, 30) flutist Weisberg, who is signed to MCA, and band cut a digital LP at Producer's Workshop recording studios here using the Soundstream recording process.

The joint venture involves MCA financing the production costs with Nautilus financing the project the rest of the way. Jeri Halsfater, MCA staff attorney, was instrumental in putting the deal together with Nautilus.

Called "Tip Of The Weisberg," rock-oriented LP will be issued initially on the Nautilus label sometime before the end of the year with a suggested $15.98 list.

Distribution will be through the Nautilus audio rep network, aimed at stereo retail outlets, as well as through independent record distributors who cater to record stores emphasizing audiophile product.

A year down the line, however, according to Krauss, MCA will exercise an option to issue the disk under its own logo as a standard analog recording which would then go through normal MCA distribution channels.

Last year, Weisberg and Dan Fogelberg had a duet LP on Full Moon/Epic called "Twin Sons Of Different Mothers" which peaked at 8 on Billboard's Top LP & Tape chart.

Weisberg's last MCA album was issued three months ago. He's due to go into the studio early next year for another MCA LP which will be issued in the first quarter of next year.

The Weisberg digital LP will be pressed on 100% pure virgin vinyl.

Krauss also notes that Nautilus, which has blossomed into one of the major audiophile record firms specializing in direct-to-disk, digital and half-speed mastered product, is pursuing more joint ventures of this type with other major labels.

"It's plus business for both labels and artists," explains Krauss, "in that there's more royalties for them. We reach a special market that they don't. It's beneficial to everyone."

Jeff Weber produced the Weisberg project along with associate producer Bob Jonte of Nautilus. Musicians on the date included Rick Jaeger on drums, Bobby Right on keyboards, Todd Robinson on guitar, David Minor on bass, Jim Kruger on guitar and Mike Utley on keyboards.

MCA also has licensed to Nautilus a John Klemmer direct-to-disk project called "Tempest" which appeared previously on the ABC label before MCA acquired ABC. Nautilus will issue that disk shortly at a $15.98 list. MCA has also granted Nautilus a license to issue one half-speed mastered product from the MCA catalog with the artist to be determined in the next 90 days.

The advantages of half-speed mastering, an audiophile medium that is gaining in popularity and spearheaded by such firms as Mobile Fidelity, is that a cleaner groove is cut, better frequency response and greater dynamics are achieved, there is less intergroove distortion and the disk doesn't wear out as fast.

Half-speed mastering, according to Krauss, combined with pressing on 100% pure virgin vinyl, results in a "vastly superior disk."

A&M has granted a license to Nautilus to issue Pablo Cruise's "Lifelines" and Joan Baez's "Diamonds & Rust" as half-speed mastered LPs. Both will have suggested $14.95 lists.

WEA special products division has granted Nautilus a license to issue six titles from the WEA catalog as half-speed mastered product. Two of those titles include the Doobie Brothers' "The Captain & Me" and America's "Holiday." Suggested list will be $14.95. Four other titles will be determined shortly.

Recently Nautilus pacted with Mushroom to issue Heart's "Dreamboat Annie" LP using half-speed mastering and these LPs, according to Krauss, have begun shipping.

Krauss points out that the intended LPs are subject to the approval of the artists when they listen to the test pressings.

Nautilus first got involved with audiophile recordings in 1974 as Orion Marketing when it began distributing Sheffield direct-to-disk product. Later the firm began acquiring various audiophile labels, such as JVC, Cohearent Sound, East Wind and others for distribution.

The label issued its first direct-to-disk record under its own label at the end of 1975 with Randy Sharp's "First In Line." Earlier this year Nautilus issued the Kingston Trio's "Aspen Gold" on its own label which is a digital LP that used the Soundstream system.

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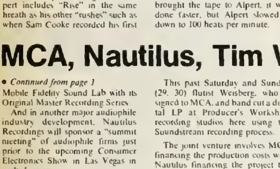

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TOM PETTY
AND
THE HEARTBREAKERS
ON
Backtrack

Dealers Eager, Await Healthy Fall Quarter

• *Continued from page 1*

While citing movement on the above mentioned releases, Karol says the key for the chain's bright 1979 so far is catalog sales. "Other retailers not wanted this year and stopped buying catalog. So customers are coming to us."

George Levy, president of Eastern located Sam Goody Inc., sees no great shift in sales patterns over the past few months, putting a stamp of "good steady sales" in this period. He's complaining about co-op ads, but notes that "CBS doesn't seem to have any budget for September, but they're probably saving up for a big push in the months ahead. I'm expecting a good Christmas."

John Kaplan of Handleman, the huge Detroit-based racker, claims business is improving, and "I look to a good October, November and December because of significant new product due for release."

Jana Brooks, purchasing director of the Licorice Pizza chain in L.A., reports strong sales through August although the first two weeks in September have been slow due to the recent heat wave and bus strike in Los Angeles. "If anything will bring people into the stores, it's upcoming releases. If that doesn't work, then nothing will," states Brooks.

Assitance in preparing this story provided by Irv Lichtman, Gerry Wood, Mike Hyland, Kip Kirby, Alan Penchansky, Cary Darling and Jean Callahan.

Disc-O-Mat, opening its sixth store in the New York area in November, is experiencing a "considerable pickup" in sales for September over August," reports John D'Antoni, field manager.

"The kids are back in school, they've spent their money on books and are now in the market to buy records," he says.

Says Steve Embree, owner of four Port O' Call stores in the Nashville area: "It seems that business has been getting back in line within the last six weeks, although it is not as good as it was last year at this time. However, it looks like we're headed for a good Christmas season."

Says David Keadle, manager of the Oz retail outlet in Birmingham, Ala.: "There has definitely been a turnaround. Our sales are just as good, if not better than last year at this time. We've been swamped with calls about the new Eagles and Fleetwood Mac releases, and I'm sure with just those two albums, business will greatly increase," says Keadle.

Says Patrick Berry, owner and manager of Leisure Landing in New Orleans: "I saw a turnaround in sales when school first opened, but it has since dropped again. It's not what I'd like it to be. I've seen people overlook double record sets because of the price. People today are buying less of quantity. Where last year people would buy three and four albums at a time, now they buy only one or two albums."

Mike Conwisher, owner of two Chicago Record Estate stores, offers a cautious assessment. "It was so bad before that it's getting better," he reasons. "But it's not where I want it to be."

Keith Eckerling at Chicago's Sounds Good Records believes consumers still must adjust to the quick succession of price increases that 1978-79 brought. Eckerling remains optimistic, believing that dollar value of prerecorded music purchases again will be recognized by consumers.

"Business has been super," says Bob Delanoy, manager and buyer for the Tower Records store in Hollywood. "It's dropped off between 15%-20% but that's mainly because of school beginning and there aren't as many tourists."

Delanoy says the upcoming Fleetwood Mac release may increase sales. "They may boost sales because they appeal to everybody. With Zeppelin, most of the people who come in for it are record freaks anyway. Zeppelin may have perked business up by $200 a day."

The buying pattern he sees now is that hit product and some catalog sales are selling at a steady clip with no blockbuster bringing in the dollars. "People are being more selec-

(Continued on page 18)

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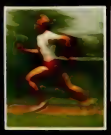

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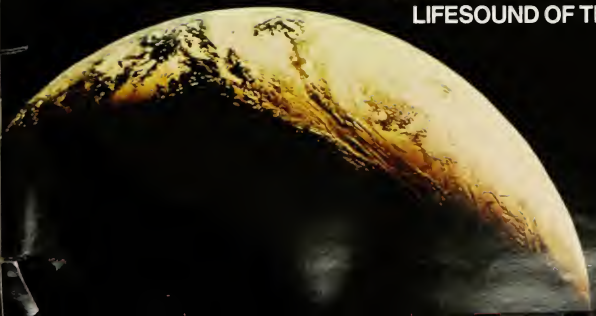

Many Dealers Predict Healthy Fall Quarter

• *Continued from page 16*

tive. Secondary new groups and albums are suffering," he says.

Otis Betschart, Southern California regional coordinator for advertising for Tower, noted co-op advertising is up. "It slowed down a little but it started picking up in September," he says, with the main reason being the fall slate of heavy releases.

Al Franklin of Al Franklin's in Hartford, Conn., says business has turned soft after a good August and several weeks in September. "Customer after customer is complaining about the price of records and quality control, pointing to pops, clicks and warpage," Franklin maintains.

Co-op advertising is termed a "horror" by Franklin, who notes that the first call he's gotten in eight weeks in this regard came from RCA.

"The kids tell me they want hit product in a price range they can afford. This is resulting in far less volume turnover," says Franklin.

Says veteran retailer/merchandiser Jack Grossman of the East Coast Music Market retail chain: "We're overburdened by the complete curtailment of ad dollars, which to me is like trying to save business by turning off the electric lights.

"In general, I'm confident that sales will reflect the need and desire of the consumer to buy music."

In Miami, Spec's Records vice president Joe Andrules says, "Our sales have been good and steady throughout the summer, so it's difficult to tell if there is a turnaround." Although sales have not been as strong as last year, Andrules claims that business has been good.

Rick Kamiler of Music Makers in Miami says his business has turned around. "Our sales have not been off in recent months," he says. "Our sales have in fact been up 15%-20%."

Jerry Philips, manager of a Peaches outlet in Dallas, reports that

(Continued on page 86)

Moshe Brakha

weiss 2

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Promo LPs

• *Continued from page 3*

copies of current Atlantic radio station copies.

I purchased the following promo copies at $3.99: the "Dracula" soundtrack, "Hot Butterfly" by the Inspirations and "Bram Tchaikovsky;" the music for "UNICEF Concert" for $2.99 and drilled copies of the current Knack and Carole King for $3.99.

Among other titles which I saw in stock in quantities of up to eight to 10 copies were the soundtracks of the "Wanderers," "Meatballs" and albums by Neil Larsen, Mark Tanner, Smokey Robinson and an estimated 60 to 90 other titles, which I was unable to write down when I was in the store.

Underground Records had more demo LPs for sale, primarily at $3.99. Most regular copies of current LPs carried a gum sticker indicating a price markdown from the $5.69 list.

The Basement Albums store at 1158 E. 13 St., Boulder, a much smaller store, compacted its demo and promo LPs, about 250 in all, in browser boxes with hand-printed "new arrivals" alphabetized divider cards.

This campus store carried mostly one to four copies of an equal variety of titles to that at Underground.

I purchased the following promo copies there: "All There Is" by Exile, "Images" by Ronnie Milsap, both for $2.50; "Makin' Music" by Roy Clark and Gatemouth Brown, $2.99; and "The Main Event" by Barbra Streisand for $3.25. Albums of which the store had the greatest number of multiple copies included "The UNICEF Concert" plus Mark Tanner and Jay McShann.

This store, operated by a person identified as Buddy Day, is opening a Norman, Okla., store.

A young man sold me the following radio promo copies for $3.99: the current Chicago, Ted Nugent "State Of Shock," "Ramsey" by Ramsey Lewis and the Ohio Players' "Everybody Up."

This store had few multiple copies and I would estimate its total demo and promo inventory of current LP product at fewer than 250 pieces.

JOHN SIPPEL

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Vol. 91 No. 40

Carving Up the Golden Goose

By BARRIE BERGMAN

Let me make one thing perfectly clear. This article is not being written by a Joe Smith clone. Okay Clive. I said it. Now will you give me your blessing?

The wonderful thing about the record business is that you can find at least one looney to espouse any point of view. Recently, in this same column, a prominent retailer argued that we didn't need bar coding because it was easier and more accurate to talk to the store personnel to find out what's selling. I can see Chuck Smith having a meeting at Yankee Stadium to discuss this week's bus.

While I obviously don't agree with this retailer's attitude, he certainly has a right to his opinion. The problem in our industry today is that there are so many solutions to our obvious problems that the people in decision-making positions don't know who in the hell to listen to.

Unfortunately, several of these folks have solved this problem by not listening to anyone. This tact is suicide for all of us.

As soon as we all understood what was happening to us this year, especially at the manufacturing level, I became quite concerned that someone, probably in the corporate tower and not involved in the record business, would change the rules that had allowed our industry to prosper. I am not advocating the status quo, certainly not in an industry that changes so quickly, but the method of doing business has evolved over time and most of it makes sense.

The obvious rules for the corporate hot shots to hone in on was the return privilege. Many in the merchandising community have abused it over the years and treated it as a right. During black January and the February horror of 1974, everyone's returns went completely off the chart, reminiscent of our sales just one year earlier.

As the first quarter corporate profits seemed treated by an alchemist turning from gold to excrement, the cry to limit or do away with returns washed from pillar to post. Many of these cries were heard with European accents, since they had this policy across the waters.

Don't change rules that helped the industry prosper

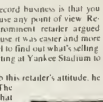
One only has to realize that the European market is not nearly so successful as the U.S. based on any criteria you wants to choose—to see wisdom in the more liberal domestic return policy. This policy has led to far more acts breaking faster in this country than in other countries in the world. The American merchandiser has always been willing to take a chance.

I can see wisdom in limiting risk and exposure on returns at the corporate end, but not by taking chances with screwing up the guidance. Perhaps some sort of bonus or incentive for keeping returns low would help.

Another area of major concern is co-op advertising. This is an easy budget to get at when the going gets tough, but with what short range thinking! When sales erode, you have to put a out with advertising. Certainly, cut back on the idiotic tout-support budgets that were only artist strokes in the first place, but legitimate, selling advertising must go on at the same rate.

Some companies, it seems, have tried to limit co-op ads in more insidious way. They have tried checking buyers to whose purpose is to drive merchandisers crazy with busy work and many regulations. Perhaps there have been dishonest uses of advertising, but the majority of honest accounts should not have to suffer for the few bad eggs.

Possibly the worst abused area on the merchandising end has been credit. Our industry has always had liberal credit terms and in the several wonderful years of growth preceeding our present malaise, the marketing department always pushed the upper hand over the credit guys. Accounts were shipped merchandise without payment and were allowed to extend themselves beyond any reasonable ability to pay.



Barrie Bergman: "Perhaps a bonus for keeping returns low would help."

We now see an appalling trend by some companies to solve credit problems by giving favored status on returns to accounts with past-due trouble. This, in effect, penalizes the good payers who pay. Our company is making every effort to get on hold with everyone so we can get our damn returns taken care of.

Some companies have decided one of the solutions to their dilemma is to lower prices of older catalog. I think this is less than a brilliant idea, but unfortunately only one manufacturer cared enough to ask anyone in the merchandising community before producing the product.

To me, a far more practical idea would be to reduce the retailer or rackjobber's cost, but not to reduce the list price. This would give some terribly needed markup to the merchandiser while ensuring these items of far more advertising and display attention.

Instead, we were manufactured to hung gross sales dollars with little help on the margin side. This is happening at the same time that margins are cut at least 3% by every major supplier.

This pricing problem brings up my pet peeve about our business. Perhaps it is because I started as a collector and still value the music very highly, but I have never felt our product was as price sensitive as the industry has accepted it to be.

Just because a few people of questionable genealogy prostitute the product with ridiculous prices, we have let ourselves believe that the buying public will not pay prices that are reasonable in comparison to other forms of entertainment.

I won't go into a discourse on records vs. a six books, movies, etc., but it is painfully obvious that we are not helping by charging prices that allow everyone to live. Many of the pressures for lower prices come from the manufacturing community, using co-op as a carrot, with no regard for the long-range implications. The retailing, rackjobbing end of the business must be healthy for the industry to be healthy.

It was upsetting to realize that during the good years so few of the major users of records were as profitable as they should have been. Now with a slight to moderate downturn in the economy, the companies who were not in great shape are in real trouble and they threaten to take others down with them.

It may seem that I am too harsh in my judgment of manufacturers. I know that many of the problems come from the other side as well, but for so long I witnessed waste and stupidity that if done on the merchandiser side would have bankrupted us all. Now is the time for us to open a dialog of merchandiser and manufacturer and form the partnership that we have paid lip service to for so many years.

It's time for dialog instead of mere lip service

The economy will come back. The election year will bring pump priming and once again people will feel secure enough to splurge larger amounts of income to luxury items. We will have more "Saturday Night Fevers" and great years, but the lessons of 1974 should not be forgotten. When times are tough, the expense accounts should not be quite as large, and the billboards on the strip not so gaudy. "Profitless prosperity" is a term we could do well without.

I've always thought selling records for a living is as good as gets. When people walk into my office and there's a record playing, they are impressed because I'm "into the music." What other industry could tolerate an executive enjoying his favorite pastime in his office and being well paid for it?

To use the old ball player's cliche, "I'd do it for nothing." As a business, we can't "do it for nothing." We must have profits to survive. I am confident that we will

Barrie Bergman is president of the Record Bar Inc., the chain headquartered in Durham, N.C., which operates 92 stores in 26 states. Bergman is also president of the National Assn. of Recording Merchandisers.

Articles appearing on this weekly page are designed as a forum for the expression of views of general interest. Contributions should be submitted to Is Horowitz, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.

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Just Like the '40s; WNEW-AM Revives 'Make Believe Ballroom'

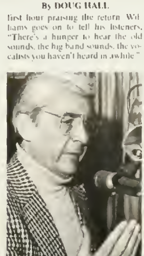
By DOUG HALL

NEW YORK The red second hand glides past the black minute hand on the shiny new clock on the brown textured wall in the modern new studios at WNEW-AM It is 10 a.m William B Williams is about to begin his daily morning show

The maroon-edged cart is in place and William B pushes the square button Suddenly as if in a time-warp shift from an old Ray Bradbury story the 40-year-old strains of Glenn Miller's band fill the studio and the Modernaires are soon singing. "Here's Your Make Believe Ballroom time, the hour of sweet romance Here's your Make Believe Ballroom Come on chillun, let's dance Le-ets Da-ance."

As a trumpet solo takes over, William B comes in for a voiceover and explains the show is indeed the "Make Believe Ballroom." And he tells the listeners that the return of the legendary show hosted by Martin Block in the late 1930s has been greeted by "a marvelous response."

In fact on the first day when the show was reintroduced, the station reports 500 phone calls within the first hour praising the return Williams goes on to tell his listeners. "There's a hunger to hear the old sounds, the big band sounds, the vocalists you haven't heard in awhile"



Billboard photo by Chuck Pulin

On Air: William B. Williams emphasizes a point as he hosts the revived "Make Believe Ballroom."

Then after spinning Jimmy Dorsey's "So Rare," Williams notes the televising on Monday (24) of "The Last Convertible" and its inclusion of portrayals of such big bands as Glenn Miller and Tommy Dorsey.

Williams then asks the audience if it noticed an error in the tv program and goes on to explain that an actor playing Frank Sinatra sings "All Or Nothing At All" with Tommy Dorsey when as any nostalgia buff knows Sinatra sang that tune not with T.D., but Harry James, two years before joining the Dorsey band

Williams fills the shows with a number of comments like that He plays contemporary records that he says are the "more tasteful ones that blend" with the older music

Williams picks every third record These are the old ones On this day he also plays Benny Goodman's quartet doing "Moonglow" Patti Page singing "Old Cape Cod" and Guy Lombardo with Bing Crosby singing "You're Getting To Be A Habit With Me" He also plays one Sinatra selection an hour, who he likes to refer to as "the chairman of the board"

How does Williams like having what had been the "William B Williams Show" turned back to the days of the "Make Believe Ball Room?" "I like it," he says. "Sure, I have an ego, but I'm not concerned so long as I get the same pay every two weeks."

Williams reasons that in a market the size of New York, with 13 million potential radio listeners, there's got to be a substantial piece of pie for this type of programming "People over 30 have been neglected. We hope to make up for that neglect," he says

It's often thought that Williams succeeded Block, when the dean of DJs left the station in the '50s, but Block was actually succeeded by Jerry Marshall, who moved from an afternoon slot Marshall was succeeded by Art Ford, a one-time host of the WNEW "Milkman's Matinee" overnight show Williams succeeded Ford.

Williams started at WNEW-AM in 1944 and for a time hosted a midday show featuring the live band of Roy Ross and western singer Denver Darling He left the station in 1948 and went over to WOV-AM (now WADO-AM) to do a jazz show He also did stints at WOR-AM and WNBC-AM before returning to WNEW in 1952 The "Make Believe Ballroom" theme and title was dropped in the late 1950s

When Block was running the show it was on twice daily from 10 to 11:30 a.m. and from 5 30 to 7 30 p.m Williams now does the show from 10 a.m. to 1 p.m.

He has not brought back some of the other trappings of the Crystal Studio and Block's habit of "turning to Stage 2 of the 'Make Believe Ballroom'" to feature 15 minutes of one artist But he might

The crystal chandelier is apparently gone forever, however It was given away years ago in a promotional contest. Williams works under track lighting

Rock Music On Kiddie TV Show

NEW YORK Popular contemporary music will be a principal element of "Hot Hero Sandwich," a children-oriented television series debuting on NBC-TV Nov 10

The series, produced by Carole and Bruce Hart, who were involved in "Sooner Or Later," the film that broke Rex Smith, is directed by "Midnight Special" director Tom Trbovich Musical director is Felix Pappalardi, former member of Mountain, who has produced such rock acts as Creem and the Dead Boys.

The hour-long shows, to show Saturdays at noon, will feature such acts as Kiss, Eddie Money, Steven Stills, Little River Band, Joe Jackson, Rex Smith, Sister Sledge and others. Also featured will be the resident Hot Hero Band

"We wanted a rock'n'roll sound for the show," explains Carole Hart, who says she found Pappalardi through the predictions of a psychic. Pappalardi says he was pareparing to go out on tour with Joe Cocker when he got the job offer, which involves not just working with the live talent, but also scoring animated film segments and composing musical introductions, parodies and background sounds.

Because the show uses a noisy neon set, all the musical segments are prerecorded, with some acts simply lipsynching with their records, while others make whole new tracks to go with their appearances, says Pappalardi. Hart adds that all the acts are paid only union scale.

Musical acts will also be guests on the show, among them Olivia Newton-John who talks about her adolescence with psychiatrist Dr. Thomas Cottle.

Grammys Feb. 27

LOS ANGELES—CBS-TV has scheduled the two-hour prime time presentation of the 22nd annual Grammy Awards for Wednesday, Feb. 27, 1980. The show will originate from the Shrine Auditorium here Pierre Cossette is executive producer

GOLDEN WEST TO PRODUCE

LOS ANGELES—Golden West Broadcasters, which operates radio stations in eight major markets, is now entering radio production with Golden West Broadcasters Radio Productions

Air personality Roger Carroll is vice president and heads the new firm He is choosing his staff as well as programming One of the first efforts, so far untitled, is a weekly three-hour music program with an as yet unselected radio personality. Also planned are entertainment specials, features and commercials.

It has not been decided whether Carroll will keep an air shift at KMPC-AM, a Golden West adult contemporary outlet here, in conjunction with his new duties

Disco Out For Wolfman Jack

LOS ANGELES—What will no doubt be interpreted by some as a sign of the times is the new name for "Wolfman Jack's Disco Party" The radio show, syndicated by Audio Stimulation, will now be known as "Wolfman Jack's Dance Party"

Paul Ward, vice president of programming for the show, comments, "This new direction is based on our view of the evolution of disco." And music director Mike Walker adds, "It should be stressed that the new show is exactly that, and not a mere name change

"The playlist of the show will reflect several types of current dance music and include some recurrents, crossovers and a ballad; in short, everything that is danceable and conducive to a party atmosphere"

'Christmas Album' Being Syndicated

SAN DIEGO—Tuesday Productions here is offering "A Christmas Album," a 12-hour syndicated radio special featuring contemporary Christmas music The special features music by Barbra Streisand, Elvis Presley, Elton John and the Beach Boys

Already slated to air the show are Boston's WROR-FM, Pittsburgh's WFFM-FM and Cleveland's WWWM-FM

ANIMAL TALK—Island artist Robert Palmer, right, chats with Jeremy Savage, left, air talent at WAAF-FM, Worcester, Mass., and an interested third party during a live broadcast from the Auburn Mall in Auburn.

SANTA MONICA'S MAHANEY

Progressive Country Comfy On KCRW

By CARY DARLING

LOS ANGELES Since last December, Mike Mahaney has been trumpeting the cause of progressive country music as host of "Country Liberation," heard Sundays at 7 a.m over Santa Monica's KCRW-FM

From his personal collection of 2,500 records, Mahaney hosts a two-hour look at country, folk and bluegrass music which rarely gets airplay elsewhere. "The show gives focus to a lot of the smaller labels like Arhoolie, CMH, Sierra-Briar and Flying Fish," states Mahaney. "There is so much country out there, both new and old. A lot of people don't play Commander Cody and they pass over Jerry Jeff Walker. These artists may get a hit but as far as playing their albums, no one plays them.

"The obvious question is why isn't there more country music on AM or FM? Besides KLAC-AM, it's all the non-commercial NPR stuff To me, this music is obviously commercial."

Mahaney's selections range from the Dixie Dregs on the hard country rock end to Kate Wolf on the folk side "I pretty much stay away from the hits. People can hear those on KLAC anytime they want. When I get an Emmylou Harris album, I take it and find something that's not a hit and play it," he continues

Forty-year-old Mahaney didn't start out as an air personality. "I've been in music for 12 years as a performer and songwriter I conceived the idea for this show, hung out at KCRW and got my license," he says. Until recently, the show had been cohosted by Laurel Kenner but she left the program.

Besides music, "Country Liberation" sometimes interviews artists Kate Wolf, Chris Darrow and Joe Ely have been the subjects of past shows. Special features have included spotlights on John Hartford, Don Gibson and the CMH label.

"I call this an Avis type of show It's for those who haven't made it yet," he states. "I play a lot of instrumental music because that never gets programmed over the air elsewhere"

Mahaney is not exactly sure who his audience is "I don't know how big my audience is. I do think it's younger than myself, in its mid-20s to mid-30s To guess, I'd say it's more of a male audience."

Nashville Gala: ASCAP Honors 50-Year Veterans

NASHVILLE—Fifty-year veterans of the broadcasting industry in Tennessee were honored by ASCAP at a special luncheon Thursday (27) at the Opryland Hotel.

Commemorative plaques were presented to the broadcasters at the annual Tennessee Assn of Broadcasters convention Louis Weber, ASCAP's director of broadcast licensing, made the presentations along with Ed Shea, ASCAP's Southern executive regional director, noting, "In giving these awards, ASCAP not only recognizes the radio industry's 50 years of continuous entertainment achievement, but also considers this as a mark of our own 65th birthday celebration"

The week-long broadcasters convention culminated with a buffet dinner Friday (28) that featured a dance and performance of "For Me And My Gal" at Opryland's Gaslight Theatre in honor of 200 guests. The evening's festivities were dedicated to the emory of ASCAP's Howard Connors, who died earlier this year in an automobile accident.

Tennessee broadcasting facilities which qualified for the ASCAP 50-year award included WDOD-AM, Chattanooga, WHBQ-AM, Memphis; WLAC-AM, Nashville; WMC-AM, Memphis; WMPS-AM, Memphis; WNOX-AM, Knoxville; WOPI-AM, Bristol; WREC-AM, Memphis; WRJZ-AM, Knoxville; WSIX-AM, Nashville: and WSM-AM, Nashville

2 For Debby Boone

NEW YORK—Debby Boone will headline two one-hour variety shows on NBC-TV next year. The first show will be telecast in February and the second will come up in the fall of 1980. These specials are being produced by Resi Productions

Billboard Singles Radio Action

Playlist Top Add Ons ★ Playlist Prime Movers ★ Regional Breakouts & National Breakouts

Based on station playlists through Thursday (9/27/79)

TOP ADD ONS-NATIONAL

THE COMMODORES—Still (Motown)
IAN GOMM—Hold On (Motown)
(D) **DONNA SUMMER**—Dim All The Lights (Casablanca)

PRIME MOVERS-NATIONAL

KENNY ROGERS—You Decorated My Life (UA)
HERB ALPERT—Rise (A&M)
LED ZEPPELIN—All My Love (Swan Song)

BREAKOUTS-NATIONAL

STYX—Babe (A&M)
FLEETWOOD MAC—Tusk (Warner Bros.)
EAGLES—Heartache Tonight (Asylum)

D—Discotheque Crossover

ADD ONS—The two key products added at the radio stations listed as determined by station personnel.
PRIME MOVERS—The two products registering the greatest proportionate upward movement on the station's playlist as determined by station personnel.
BREAKOUTS—Billboard Chart Dept. summary of Add On and Prime Mover information to reflect greatest product activity at Regional and National levels.

Pacific Southwest Region

● **TOP ADD ONS**

THE COMMODORES—Still (Motown)
(D) ASHFORD & SIMPSON—Found A Cure (WB)
KENNY ROGERS—You Decorated My Life (UA)

★ **PRIME MOVERS**

(D) FRANCE JOLI—Come To Me (Prelude)
DOOBIE BROTHERS—Dependin' On You (WB)
LED ZEPPELIN—All My Love (Swan Song)

BREAKOUTS

STYX—Babe (A&M)
EARTH, WIND & FIRE—In The Stone (Arc)
ANNE MURRAY—Broken Hearted Me (Capitol)

KIIS—L.A.

- D● **ASHFORD & SIMPSON**—Found A Cure (WB)
- ★ **THE COMMODORES**—Still (Motown)
- D★ **FRANCE JOLI**—Come To Me (Prelude) HB 16
- ★ **DOOBIE BROTHERS**—Dependin' On You (WB) 26 18

KRTH (FM)—L.A.

- ● **STYX**—Babe (A&M)
- ★ **EARTH, WIND & FIRE**—In The Stone (Arc)
- ● **LED ZEPPELIN**—All My Love (Swan Song) 22 12
- D● **FRANCE JOLI**—COme To Me (Prelude) 13 7

KFI—L.A.

- ★ **ANNE MURRAY**—Broken Hearted Me (Capitol)
- ★ **MICHAEL JOHNSON**—This Night Won't Last Forever (EMI)
- ★ **EAGLES**—Heartache Tonight (Asylum) 25 9
- ★ **THE KNACK**—Good Girls Don't (Capitol) 9 3

KCBQ—San Diego

- ★ **VAN MORRISON**—Bright Side of The Road (WB)
- ★ **THE COMMODORES**—Still (Motown)
- ★ **GEORGE BENSON**—Hey Girl (WB) 6 3
- ★ **KENNY ROGERS**—You Decorated My Life (UA) 5 1

KFXM—San Bernardino

- ★ **EAGLES**—Heartache Tonight (Asylum)
- ★ **STYX**—Babe (A&M)
- D★ **DONNA SUMMER**—Dim All The Lights (Casablanca 17 15
- D★ **MICHAEL JACKSON**—Don't Stop 'Til You Get Enough (Epic) 1 27

KERN—Bakersfield

- ● **BOB DYLAN**—Gotta Serve Somebody (Columbia)
- ● **STYX**—Babe (A&M)
- D★ **MICHAEL JACKSON**—Don't Stop 'Til You Get Enough (Epic) 24 15
- ● **JENNIFER WARES**—I Know A Heartache When I See One (Arista) 13 7

KOPA—Phoenix

- ★ **STYX**—Babe (A&M)
- ★ **LED ZEPPELIN**—All My Love (Swan Song) 16 8
- ● **THE KNACK**—Good Girls Don't (Capitol) 18 14

KIKI—Tucson

- ● **STYX**—Babe (A&M)
- ● **CHEAP TRICK**—Dream Police (Epic)
- ● **DOOBIE BROTHERS**—Depending On You (WB) 13 7
- ★ **M**—Pop Music (Sire) 10 5

KQEO—Albuquerque

- ● **BARBARA MANDRELL**—Fooled By A Feeling (MCA)
- ★ **JEREMY SPENCER**—Cool Breeze (Atlantic)

KENO—Las Vegas

- ● **STYX**—Babe (A&M)
- ★ **WINGS**—Arrow Through Me (Columbia) 24 18
- ★ **M**—Pop Muzik (Sire) 14 12

KFMB—San Diego

- D● **MICHAEL JACKSON**—Don't Stop 'Til You Get Enough (Epic)
- ● **KENNY ROGERS**—You Decorated My Life (UA)
- ★ **HERB ALPERT**—Rise (A&M) 7 4
- ★ **JOURNEY**—Lovin' Touchin' Squeezin' (Columbia) 26 16

Pacific Northwest Region

● **TOP ADD ONS**

THE COMMODORES—Still (Motown)
K.C. & THE SUNSHINE BAND—Please Don't Go (Sunshine Sound)
ANNE MURRAY—Broken Hearted Me (Capitol)

★ **PRIME MOVERS**

LED ZEPPELIN—All My Love (Swan Song)
HERB ALPERT—Rise (A&M)
THE KNACK—Good Girls Don't (Capitol)

BREAKOUTS

STYX—Babe (A&M)
ELTON JOHN—Victim Of Love (MCA)
FOGHAT—Somebody's Been Sleeping In My Bed (Bearsville)

KFRC—San Francisco

- ★ **K.C. & THE SUNSHINE BAND**—Please Don't Go (Sunshine Sound)
- ★ **COMMODORES**—Still (Motown)
- ★ **THE KNACK**—Good Girls Don't (Capitol) 27 20
- ★ **LED ZEPPELIN**—All My Love (Swan Song) 24 13

KYA—San Francisco

- ★ **ANNE MURRAY**—Broken Hearted Me (Capitol)
- ★ **EAGLES**—I Can't Tell You Why (Asylum)
- ★ **LED ZEPPELIN**—All My Love (Swan Song) 24 1
- ● **LOBO**—Where Were You When I Was Falling In Love (MCA/Curb) 13 6

KLIV—San Jose

- ★ **M**—Pop Muzik (Sire)
- ★ **FOREIGNER**—Dirty White Boy (Atlantic)
- D★ **DONNA SUMMER**—Dim All The Lights (Casablanca) 17 12
- ● **JOHN STEWART**—Midnight Wind (RSO) 26 20

KROY—Sacramento

- ★ **STYX**—Babe (A&M)
- ● **BLONDIE**—Dreaming (Chrysalis)
- ★ **HERB ALPERT**—Rise (A&M) 19 11
- ★ **JIMMY BUFFETT**—Fins (MCA) e 25

KYNO—Fresno

- ● **BEACH BOYS**—Lady Lynda (Caribou)
- ★ **IAN GOMM**—Hold On (Stiff/Epic)
- ★ **OLIVIA NEWTON-JOHN**—Dancin' Round & Round (MCA) 34 30
- ★ **ART GARFUNKEL**—Bright Eyes (Columbia) 44 35

KGW—Portland

- ★ **HERB ALPERT**—Rise (A&M) 11 6
- ★ **M**—Pop Muzik (Sire) 14 10

KJRG—Seattle

- ★ **FOREIGNER**—Dirty White Boy (Atlantic)
- ★ **STYX**—Babe (A&M)
- D★ **DONNA SUMMER**—Dim All The Lights (WB) 23 14
- ★ **BOB DYLAN**—Gotta Serve Somebody (Columbia) 22 15

KJRB—Spokane

- ★ **STYX**—Babe (A&M)
- ● **CRYSTAL GAYLE**—Half The Way (Columbia)
- D★ **BONNIE POINTER**—Heaven Must Have Sent You (Motown) 20 11
- D★ **MICHAEL JACKSON**—Don't Stop 'Til You Get Enough (Epic) 18 8

KTAC—Tacoma

- ★ **COMMODORES**—Still (Motown)
- ★ **MICHAEL JOHNSON**—This Night Won't Last Forever (EMI America)
- ★ **LED ZEPPELIN**—All My Love (Swan Song) e 29
- ★ **FOREIGNER**—Dirty White Boy (Atlantic) e 30

KCPX—Salt Lake City

- ★ **STYX**—Babe (A&M)
- ★ **JOHN STEWART**—Midnight Wind (RSO)
- ★ **PATRICK HERNANDEZ**—Born To Be Alive (Columbia) 21 16
- ● **HERB ALPERT**—Rise (A&M) 15 10

KRSP—Salt Lake City

- ● **STYX**—Babe (A&M)
- ● **COMMODORES**—Still (Motown)
- ★ **HERB ALPERT**—Rise (A&M) 16 9
- ★ **KENNY ROGERS**—You Decorated My Life (UA) 23 15

KTLK—Denver

- ● **ELTON JOHN**—Victim of Love (MCA)
- ★ **BAMA**—Touch Me When We're Dancing (Free Flight)
- ● **DOOBIE BROTHERS**—Depending On You (WB) 24 11
- D● **MICHAEL JACKSON**—Don't Stop 'Til You Get Enough (Epic) 14 5

KIMN—Denver

- ● **STYX**—Babe (A&M)
- ● **COMMODORES**—Still (Motown)
- ● **GERRY RAFFERTY**—Get It Right Next Time (UA) 8 5
- D● **BONNIE POINTER**—Heaven Must Have Sent You (Motown) 10 7

KJR—Seattle

- ● **STYX**—Babe (A&M)
- ● **FOGHAT**—Somebody's Been Sleeping In My Bed (Bearsville)
- ● **M**—Pop Muzik (Sire) 4 1
- ● **SNIFF 'N THE TEARS**—Drivers Seat (Atlantic) 11 8

KYYX—Seattle

- ● **STYX**—Babe (A&M)
- ● **JIMMY BUFFETT**—Fins (MCA)
- ● **EAGLES**—Heartache Tonight (Asylum) 0 21
- ● **FLEETWOOD MAC**—Tusk (WB) D 25

KCBN—Reno

- ● **JANIS IAN**—Fly Too High (Columbia)
- ● **EAGLES**—Heartache Tonight (Asylum)
- ★ **KENNY ROGERS**—You Decorated My Life (UA) 33 25
- ★ **THE KNACK**—Good Girls Don't (Capitol) 26 16

North Central Region

● **TOP ADD ONS**

THE COMMODORES—Still (Motown)
IAN GOMM—Hold On (Stiff)
LED ZEPPELIN—All My Love (Swan Song)

★ **PRIME MOVERS**

KENNY ROGERS—You Decorated My Life (UA)
THE COMMODORES—Sail On (Motown)
JOURNEY—Lovin' Touchin' Squeezin' (Columbia)

BREAKOUTS

STYX—Babe (A&M)
FLEETWOOD MAC—Tusk (Warner Bros.)
EAGLES—Heartache Tonight (Asylum)

CKLW—Detroit

- ● **STYX**—Babe (A&M)
- ★ **COMMODORES**—Still (Motown)
- ★ **KENNY ROGERS**—You Decorated My Life (UA) 28 18
- ★ **CHRIS THOMPSON**—If You Remember Me (Elektra) 16 9

WDRQ—Detroit

- D● **NATURE'S DIVINE**—I Just Can't Control Myself (Infinity)
- D● **KOOL & THE GANG**—Ladies Night (Delight)
- ★ **COMMODORES**—Sail On (Motown) 24 18
- D★ **BRENDA RUSSELL**—So Good, So Right (Horizon)

WTAC—Flint

- ● **LED ZEPPELIN**—All My Love (Swan Song)
- ★ **FLEETWOOD MAC**—Tusk (WB)
- ● **ATLANTA RHYTHM SECTION**—Spooky (Polydor) 21 11
- ★ **PATRICK HERNANDEZ**—Born To Be Alive (Columbia) 18 9

Z 96 (WZZR FM)—Grand Rapids

- ● **WINGS**—Arrow Through Me (Columbia)
- ● **MOON MARTIN**—Rolene (Capitol)
- ★ **DOOBIE BROTHERS**—Depending On You (WB) 25 1
- ● **GERRY RAFFERTY**—Get It Right Next Time (UA) 24 12

WAKY—Louisville

- ★ **STEPHANIE MILLS**—Whatcha Gonna Do With My Lovin' (20th Century)
- ★ **EAGLES**—Heartache Tonight (Asylum)
- ● **WINGS**—Arrow Through Me (Columbia) 27 20
- ★ **KENNY ROGERS**—You Decorated My Life (UA) 17 11

WBGN—Bowling Green

- ● **IAN GOMM**—Hold On (Stiff/Epic)
- ● **STYX**—Babe (A&M)
- ★ **K.C. & THE SUNSHINE BAND**—Please Don't Go (Sunshine Sound) 23 15
- ★ **BONNIE POINTER**—Heaven Must Have Sent You (Motown) 9 1

WGCL—Cleveland

- ● **STYX**—Babe (A&M)
- ● **FLEETWOOD MAC**—Tusk (WB)
- ★ **HERB ALPERT**—Rise (A&M) 21 15
- ★ **JOURNEY**—Lovin' Touchin' Squeezin' (Columbia) 11 9

WZZP—Cleveland

- ★ **LED ZEPPELIN**—All My Love (Swan Song)
- ★ **JOURNEY**—Lovin' Touchin' Squeezin' (Columbia) 26 20
- D★ **DONNA SUMMER**—Dim All The Lights (Casablanca) 24 17

Q 102 (WKRQ) FM—Cincinnati

- ★ **JENNIFER WARNES**—I Know A Heartache When I See One (Arista)
- ● **IAN GOMM**—Hold On (Stiff/Epic)
- ★ **COMMODORES**—Sail On (Motown) 7 2
- ★ **KENNY ROGERS**—You Decorated My Life (UA) 18 12

WNCI—Columbus

- ● **STYX**—Babe (A&M)
- ● **FLEETWOOD MAC**—Tusk (WB)
- D★ **MICHAEL JACKSON**—Don't Stop 'Til You Get Enough (Epic) 11 2
- ★ **KENNY ROGERS**—You Decorated My Life (UA) Debut 14

WCUE—Akron

- ★ **BRENDA RUSSELL**—So Good, So Right (Horizon)
- ★ **K.C. & THE SUNSHINE BAND**—Please Don't Go (Sunshine Sound)
- ★ **FOREIGNER**—Dirty White Boy (Atlantic) 33 29
- ★ **KENNY ROGERS**—You Decortated my Life (UA) 38 30

13-Q (WKTQ)—Pittsburgh

- ★ **COMMODORES**—Still (Motown) 12
- ★ **KENNY ROGERS**—You Decorated My Life (UA) e 12

WPEZ—Pittsburgh

- ● **EAGLES**—Heartache Tonight (Asylum)
- ● **CHEAP TRICK**—Dream Police (Epic)
- ● **COMMODORES**—Sail On (Motown) 15-8
- ● **SNIFF 'N THE TEARS**—Drivers Seat (Atlantic) 17 13

Southwest Region

● **TOP ADD ONS**

THE COMMODORES—Still (Motown)
(D) MICHAEL JACKSON—Don't Stop 'Til You Get Enough (Epic)
JIMMY BUFFETT—Fins (MCA)

★ **PRIME MOVERS**

LED ZEPPELIN—All My Love (Swan Song)
JOURNEY—Lovin' Touchin' Squeezin' (Columbia)
THE KNACK—Good Girls Don't (Capitol)

BREAKOUTS

STYX—Babe (A&M)
EAGLES—Heartache Tonight (Asylum)
LAUREN WOOD—Please Don't Go (Warner Bros.)

KRBE—Houston

- D● **MICHAEL JACKSON**—Don't Stop 'Til You Get Enough (Epic)
- ★ **STYX**—Babe (A&M)
- ★ **JOURNEY**—Lovin' Touchin' Squeezin' (Columbia) 19 8
- ● **THE KNACK**—Good Girls Don't (Capitol) 21 10

KLIF—Dallas

- ● **JIMMY BUFFETT**—Fins (MCA)
- D● **MICHAEL JACKSON**—Don't Stop 'Til You Get Enough (Epic)
- ★ **ROBERT PALMER**—Bad Case of Loving You (Island) 1 1
- ★ **LOBO**—Where Were You When I Was Falling In Love (MCA-Curb) 19 15

KNUS FM—Dallas

- ★ **MAUREEN McGOVERN**—Different Worlds (Warner/Curb)
- ★ **STYX**—Babe (A&M)
- ★ **MICHAEL JACKSON**—Don't Stop 'Til You Get Enough (Epic) 21 10
- ● **THE KNACK**—Good Girls Don't (Capitol) 25 17

KFJZ-FM (Z 97)—Ft Worth

- D● **PATRICK HERNANDEZ**—Born To Be Alive (Columbia)
- ● **THE KNACK**—Good Girls Don't (Capitol)
- ★ **THE COMMODORES**—Still (Motown) 21 13
- ● **EARTH, WIND & FIRE**—After The Love Has Gone (Arc) 1 5

KIRI—El Paso

- ★ **JENNIFER WARNES**—I Know A Heartache When I See One (Arista)
- D● **FRANCE JOLI**—Come To Me (Prelude)
- D● **BONNIE POINTER**—Heaven Must Have Sent You (Motown) 10 5
- ★ **THE COMMODORES**—Sail On (Motown) 5 1

WKY—Oklahoma City

- ★ **LAUREN WOOD**—Please Don't Leave (WB)
- D● **DONNA SUMMER**—Dim All The Lights (Casablanca)
- ★ **DOOBIE BROTHERS**—Dependin' On You (WB) 15 10
- ★ **EARTH, WIND & FIRE**—After The Love Has Gone (Arc) 6 2

KTFX—Tulsa

- ● **CHER**—Hell On Wheels (Casablanca)
- ● **FLEETWOOD MAC**—Tusk (WB)
- ★ **ELECTRIC LIGHT ORCHESTRA**—Don't Bring Me Down (Jet) 8 37
- D★ **MICHAEL JACKSON**—Don't Stop 'Til You Get Enough (Epic) 8 29

KELI—Tulsa

- ★ **ELTON JOHN**—Victim of Love (MCA)
- ● **EAGLES**—Heartache Tonight (Asylum)
- ★ **THE COMMODORES**—Sail On (Motown) 9 2
- ★ **JOURNEY**—Lovin' Touchin' Squeezin' (Columbia) 20-11

WTIX—New Orleans

- ★ **STYX**—Babe (A&M)
- ● **THE COMMODORES** Still (Motown)
- ★ **M**—Pop Muzik (Sire) 17 6
- ★ ***LED ZEPPELIN**—All My Love (Swan Song)* 24 8

WNOE—New Orleans

- ★ **THE COMMODORES**—Still (Motown)
- ● **JIMMY "Bo" HORNE**—You Got Me Hot (Sunshine Sounds)
- ★ **HERB ALPERT**—Rise (A&M) 16 9
- ★ **JOURNEY**—Lovin' Touchin' Squeezin' (Columbia) 6-4

KEEL—Shreveport

- ● **THE COMMODORES**—Still (Motown)
- ★ **EAGLES**—Heartache Tonight (Asylum)
- ★ **NICK LOWE**—Cruel to Be Kind (Columbia) 17 12
- ★ **MUPPETS**—Rainbow Connection (Atlantic) 29 20

Midwest Region

● **TOP ADD ONS**

EAGLES—Heartache Tonight (Asylum)
(D) DONNA SUMMER—Dim All The Lights (Casablanca)
JENNIFER WARNES—I Know A Heartache When I See One (Arista)

★ **PRIME MOVERS**

HERB ALPERT—Rise (A&M)
KENNY ROGERS—You Decorated My Life (UA)
DIONNE WARWICK—I'll Never Love This Way Again (Arista)

BREAKOUTS

FLEETWOOD MAC—Tusk (Warner Bros.)
STYX—Babe (A&M)
THE MUPPETS—Rainbow Connection (Atlantic)

WLS—Chicago

- ★ **ROBERT JOHN**—Sad Eyes (EMI America) 20 18
- ● **HERB ALPERT**—Rise (A&M) 9 4

(Continued on page 27)

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Disco Still N.Y.'s Favorite Sound

By DOUG HALL

NEW YORK—If you want to argue that disco has peaked in radio, don't look to the New York market as an example. The pulsating format continues to grow in the nation's largest market.

In an exclusive Billboard analysis of Arbitron rating data for July/August, disco scores as the top format with a 15.4 share of the listening audience 12 years old and older, up from no share at all a year ago and up from a 14.0 share in April/May.

While disco has been growing in the Big Apple, a number of other formats have been losing audience. Beautiful music is down from 15.2 to 13.2, contemporary music is down from 16.3 to 12.0, AOR is down from 5.6 to 4.9, black music is down from 9.7 to 2.2, classical music is down from 3.0 to 1.8, mellow sounds are down from 1.8 to 1.3, and oldies sounds are down from 3.0 to 2.4.

Bucking this trend is MOR, up from 3.0 to 4.8; progressive, up from 2.9 to 3.4; and country, up from 2.7 to 2.9.

Among teens, disco has an impressive 37.0 share while contemporary has slipped from 43.4 to 28.7. Disco is also the top format among men 18 to 24, with a 30.2 share, men 25 to 34 with a 20.6 share; women 18 to 24, with a 31.8 share, and women 25 to 34 with a 20.9 share.

Beautiful music is the favorite among men 35 to 44, with a 14.6 share; men 45 to 54, with a 27.6 share, and women 45 to 54, with a 21.7 share.

Spanish is the favorite format for women 35 to 44, with a 16.3 share. Overall Spanish wins a 4.9 share, up from 3.8 a year ago.

In terms of actual listeners per average quarter hour, disco has 3,823 listeners 12 years old and older followed by beautiful with 3,279, contemporary with 2,988, Spanish with 1,219, AOR with 1,217 and MOR with 1,158.

BILLBOARD ARBITRON RATINGS

A computation of individual market's formats released by arbitron based on metro average quarter hour and share figures for Monday to Sunday 6 a.m. to midnight. All figures are reported to the nearest 100 people. Figures in lightface are from previous year.

NEW YORK JULY/AUGUST 1979

AVERAGE QUARTER HOUR—METRO SURVEY AREA

FORMATS	TOTAL PERSONS 12+	TOTAL PERSONS 18+	MEN 18-24	MEN 25-34	MEN 35-44	MEN 45-54	MEN 55-64	WOMEN 18-24	WOMEN 25-34	WOMEN 35-44	WOMEN 45-54	WOMEN 55-64	TEENS 12-17
AOR	**1217**	**827**	**324**	**120**	**38**	**23**	**1**	**204**	**71**	**32**	**5**	**4**	**390**
AOR	1357	975	322	185	53	11	7	197	126	22	37	5	378
BEAUTIFUL	**3279**	**3266**	**37**	**133**	**226**	**437**	**488**	**50**	**159**	**223**	**415**	**392**	**13**
BEAUTIFUL	3749	3709	65	131	254	379	445	106	272	289	463	584	40
BLACK	**542**	**518**	**59**	**50**	**85**	**31**	**16**	**33**	**70**	**44**	**70**	**20**	**26**
BLACK	2381	1849	350	304	80	75	16	395	320	155	109	19	532
CLASSICAL	**448**	**443**	**5**	**23**	**21**	**38**	**99**	**3**	**17**	**41**	**57**	**23**	**5**
CLASSICAL	727	725	10	37	84	101	79	30	63	27	72	71	7
CONTEMP	**2988**	**2227**	**211**	**310**	**132**	**128**	**89**	**377**	**335**	**185**	**231**	**117**	**761**
CONTEMP	3975	2799	356	338	208	105	84	506	427	394	157	90	1176
COUNTRY	**735**	**219**	**44**	**49**	**112**	**134**	**26**	**27**	**53**	**90**	**82**	**48**	**16**
COUNTRY	650	633	10	24	59	80	66	6	86	50	74	86	17
DISCO	**3823**	**2840**	**551**	**518**	**187**	**21**	**34**	**661**	**456**	**185**	**74**	**50**	**983**
DISCO	0	0	0	0	0	0	0	0	0	0	0	0	0
JAZZ	**330**	**323**	**48**	**81**	**29**	**33**	**10**	**28**	**47**	**19**	**4**	**3**	**7**
JAZZ	330	298	29	107	26	4	4	40	46	22	4	10	32
MELLOW	**461**	**448**	**43**	**96**	**16**	**8**	**21**	**74**	**71**	**46**	**16**	**36**	**13**
MELLOW	209	171	25	29	5	1	0	68	33	3	2	2	38
MOR	**1158**	**1126**	**24**	**231**	**132**	**100**	**21**	**64**	**173**	**69**	**127**	**24**	**32**
MOR	726	715	16	44	54	100	70	22	29	120	106	92	11
NEWS	**2407**	**2362**	**68**	**141**	**184**	**227**	**300**	**38**	**107**	**142**	**195**	**246**	**45**
NEWS	2580	2542	48	190	168	262	228	32	142	156	256	285	38
OLDIES	**609**	**577**	**55**	**158**	**44**	**28**	**3**	**56**	**123**	**33**	**35**	**21**	**32**
OLDIES	722	688	73	176	68	4	23	90	159	32	18	10	36
PROG ROCK	**841**	**723**	**154**	**227**	**28**	**8**	**2**	**164**	**100**	**2**	**15**	**18**	**118**
PROG ROCK	221	805	190	150	2	7	3	124	84	3	22	2	116
SPANISH	**1219**	**1180**	**22**	**81**	**138**	**71**	**41**	**66**	**96**	**287**	**97**	**123**	**39**
SPANISH	838	800	72	105	49	49	30	43	120	125	78	87	38
TALK	**2289**	**2269**	**35**	**47**	**89**	**114**	**225**	**33**	**84**	**106**	**274**	**351**	**20**
TALK	2403	2378	18	65	113	114	211	20	62	125	257	361	25

SHARES—METRO SURVEY AREA

FORMATS	TOTAL PERSONS 12+ %	MEN 18-24 %	MEN 25-34 %	MEN 35-44 %	MEN 45-54 %	WOMEN 18-24 %	WOMEN 25-34 %	WOMEN 35-44 %	WOMEN 45-54 %	TEENS 12-17 %
AOR	**4.9**	**17.7**	**4.8**	**2.5**	**1.3**	**9.8**	**3.3**	**1.8**	**0.3**	**14.7**
AOR	5.6	18.0	7.9	3.9	0.7	10.1	5.4	1.4	2.0	14.0
BEAUTIFUL	**13.2**	**2.0**	**5.3**	**14.6**	**22.6**	**2.4**	**7.4**	**12.8**	**21.7**	**0.6**
BEAUTIFUL	15.2	3.6	9.4	18.8	30.5	5.4	9.4	16.9	24.2	1.5
BLACK	**2.2**	**3.2**	**2.0**	**5.5**	**1.8**	**1.5**	**3.3**	**2.5**	**3.8**	**1.0**
BLACK	9.7	19.8	13.0	5.7	4.7	20.2	13.8	8.9	5.7	19.0
CLASSICAL	**1.8**	**0.4**	**0.9**	**1.4**	**2.2**	**0.0**	**0.8**	**2.4**	**3.0**	**0.2**
CLASSICAL	3.0	0.8	1.5	6.1	8.4	1.6	2.7	1.5	3.8	0.1
CONTEMP	**12.0**	**11.6**	**12.4**	**8.8**	**7.4**	**18.0**	**15.3**	**10.6**	**12.0**	**28.7**
CONTEMP	16.3	19.9	14.4	15.9	7.8	25.9	18.5	22.9	8.3	43.4
COUNTRY	**2.9**	**2.4**	**2.0**	**2.2**	**7.8**	**1.3**	**2.4**	**5.1**	**4.3**	**0.6**
COUNTRY	2.7	0.6	1.0	4.2	5.1	0.3	3.7	2.9	3.9	0.6
DISCO	**15.4**	**30.2**	**20.6**	**10.8**	**4.2**	**31.8**	**20.9**	**10.5**	**3.9**	**37.0**
DISCO	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
JAZZ	**1.3**	**2.6**	**3.2**	**1.9**	**1.9**	**1.4**	**2.2**	**1.1**	**0.2**	**0.3**
JAZZ	1.3	1.6	4.5	1.9	0.3	2.0	2.0	1.3	0.2	1.2
MELLOW	**1.8**	**2.4**	**3.8**	**1.0**	**0.5**	**3.6**	**3.3**	**2.8**	**0.8**	**0.5**
MELLOW	0.9	1.4	1.2	0.4	0.1	3.5	1.4	0.2	0.1	1.4
MOR	**4.8**	**1.3**	**9.2**	**8.5**	**5.9**	**3.0**	**7.9**	**3.8**	**6.6**	**1.2**
MOR	3.0	0.9	1.8	3.9	6.3	1.2	1.2	2.0	5.5	0.4
NEWS	**9.2**	**3.7**	**5.8**	**11.9**	**13.2**	**1.8**	**4.9**	**8.0**	**10.2**	**1.7**
NEWS	10.5	2.8	8.0	12.0	16.5	1.7	6.1	9.1	13.4	1.4
OLDIES	**2.4**	**3.0**	**6.3**	**2.8**	**1.8**	**2.7**	**5.6**	**1.9**	**1.8**	**1.2**
OLDIES	3.0	4.1	7.5	4.9	0.3	4.6	6.9	1.9	0.9	1.3
PROG ROCK	**3.4**	**8.4**	**9.1**	**1.8**	**0.3**	**7.9**	**4.8**	**0.2**	**0.8**	**4.5**
PROG ROCK	2.9	10.8	6.3	0.1	0.1	6.3	3.7	0.2	1.2	4.3
SPANISH	**4.9**	**1.2**	**3.3**	**8.9**	**4.1**	**3.1**	**4.5**	**16.3**	**5.0**	**1.5**
SPANISH	3.8	4.4	5.3	3.7	3.1	2.9	5.5	7.5	4.1	1.7
TALK	**9.2**	**2.0**	**1.9**	**4.5**	**6.6**	**1.6**	**3.9**	**6.0**	**14.3**	**0.8**
TALK	9.8	1.0	2.7	8.1	7.2	1.1	2.7	7.2	13.5	0.9

Above average quarter hour figures are expressed in hundreds (add two zeros)

KRTM Ignoring 'Public' Tradition

LOS ANGELES—"We're offering something for everybody. We're not going for the traditional public radio station audience," claims Steve Cilurzo, general manager and air personality on the new KRTM-FM in Temecula, Calif., in south Riverside County, approximately 175 miles southeast of Los Angeles.

The 100-watt station was established by Valley Public Radio, which Cilurzo heads, because the terrain in the area prevented many signals from reaching the area and those that did not often offer news of special interest to people in the area.

"There was no commercial frequency available out here so we decided to go non-commercial," he says. Revenue is raised by businesses underwriting programs for a mention from the air talent.

On the air since June 13, the format is adult contemporary. "There was hard rock and beautiful music coming in from other stations so we decided to go with mellow country, mellow jazz, mellow pop and rock," he says.

Approximately 50 songs make up the playlist from which the air staff has a choice of what to play. Broadcasting from 7 a.m. until 11 p.m., with plans to go 24 hours next year, the staff consists of Cilurzo—whose air name is Steve Hill—Frank Cordell, Mike Anderson and Keith and Karen Kelly with a public affairs show. The station is partly automated from 10 a.m. to noon and from 6 p.m. to 9 p.m.

The station employs 15 persons all of whom are volunteers. "Hopefully, after the first of the year, we'll develop a paid staff," he says.

NAB's Cornils To Chair At Musexpo

MIAMI BEACH—NAB vice president for radio Wayne Cornils will chair this year's Musexpo radio programming and record industry seminar and George Wilson, general manager of KTLK-AM Denver, will moderate the session to be conducted at the fifth annual international record and music industry market here Nov. 4-8.

Panelists confirmed for the session are Mac Allen, national program director of Sonderling Broadcasting; Warren Potash, general manager of WBAP-AM Fort Worth; Bob Cole, vice president for CBS owned FM stations; and Keith Lee, general manager of W.B. Tanner & Co.

The event will be held at the Konover Hotel.

Smith And Hemion Win Another Emmy

LOS ANGELES—Producers Gary Smith and Dwight Hemion won their second straight Emmy Award for television's best comedy-variety or music program Sunday (9) with "Steve & Eydie Celebrate Irving Berlin," an NBC-TV special which also featured Oscar Peterson, Sammy Davis Jr. and Carol Burnett.

Smith and Hemion won the top music programming prize last year for Bette Midler's "Ol' Red Hair Is Back," also On NBC. The pair first won in the category with "Singer Presents Burt Bacharach" on CBS in 1971.

The Lawrences were first nominated for best music special with their 1975 salute to George Gershwin on CBS, "Our Love Is Here To Stay," also produced by Smith & Hemion.

Billboard Singles Radio Action

Based on station playlists through Thursday (9/27/79)

Playlist Top Add Ons ●
Playlist Prime Movers ★

● Continued from page 25

WEFM—Chicago

● KENNY ROGERS—You Decorated My Life (UA)
D● DONNA SUMMER—Dim All The Lights (Casablanca)
● HERB ALPERT—Rise (A&M) 18 1?
● JOURNEY—Lovin' Touchin' Squeezin (Columbia) 18 3

WROK—Rockford

● STYX—Babe (A&M)
● EAGLES—Heartache Tonight (Asylum)
● SNIFF 'N THE TEARS—Driver's Seat (Atlantic) 13 8
● THE KNACK—Good Girls Don't (Capitol) 1 3

WIFE—Indianapolis

● JANIS IAN—Fly Too High (Columbia)
● YVONNE ELLIMAN—Love Pains (RSO)

WNDE—Indianapolis

● LED ZEPPELIN—All My Love (Swan Song)
● FLEETWOOD MAC—Tusk (WB)
● COMMODORES—Sail On (Motown) 8 2
● NICK LOWE—Cruel To Be Kind (Columbia) 9 4

WOKY—Milwaukee

● JENNIFER WARNES—I Know A Heartache When I See One (Arista)
D● MICHAEL JACKSON—Don't Stop 'Til You Get Enough (Epic)
● MICHAEL JOHNSON—This Night Won't Last Forever (EMI America) 4
● HERB ALPERT—Rise (A&M) 0 5

WZUU-FM—Milwaukee

● LAUREN WOOD—Please Don't Leave (WB)
● FLEETWOOD MAC—Tusk (WB) 18
● EAGLES—Heartache Tonight (Asylum) 19

KSLQ-FM—St. Louis

● FLEETWOOD MAC—Tusk (WB)
● EAGLES—Heartache Tonight (Asylum)
★ MICHAEL JOHNSON—This Night Won't Last Forever (EMI) 9
D● DONNA SUMMER—Dim All The Lights (Casablanca) 30

KXOK—St. Louis

● EAGLES—Heartache Tonight (Asylum)
● DIONNE WARWICK—I'll Never Love This Way Again (Arista)
● ROBERT JOHN—Sad Eyes (EMI) 4

KIOA—Des Moines

● GERRY RAFFERTY—Get It Right Next Time (UA)
● DOOBIE BROTHERS—Depending On You (WB)
● SNIFF 'N THE TEARS—Drivers Seat (Atlantic) 19 13
● PATRICK HERNANDEZ—Born To Be Alive (Columbia) 4 5

KDWB—Minneapolis

● NICK LOWE—Cruel To Be Kind (Columbia)
● JENNIFER WARNES—I Know A Heartache When I See One (Arista)
● LED ZEPPELIN—All My Love (Swan Song) 24 13
● EAGLES—Heartache Tonight (Asylum) 30

KSTP—Minneapolis

● COMMODORES—Still (Motown)
D● DONNA SUMMER—Dim All The Lights (Casablanca)
● WINGS—Arrow Through Me (Columbia) 26
● KENNY ROGERS—You Decorated My Life (UA) 27 15

WHB—Kansas City

● STYX—Babe (A&M)
● MUPPETTS—Rainbow Connection (Atlantic)
● KENNY ROGERS—You Decorated My Life (UA) 15 10
★ MARY MACGREGOR—Good Friend (RSO) 20 16

KBEQ—Kansas City

● STYX—Babe (A&M)
● FOREIGNER—Dirty White Boy (Atlantic)
● NICK LOWE—Cruel To Be Kind (Columbia) 11 5
● HERB ALPERT—Rise (A&M) 5 3

KKLS—Rapid City

D● MICHAEL JACKSON—Don't Stop 'Til You Get Enough (Epic)
● JIMMY BUFFETT—Fins (MCA)
● NICK LOWE—Cruel To Be Kind (Columbia) 11 6
● DIONNE WARWICK—I'll Never Love This Way Again (Arista) 4

KQWB—Fargo

● J.D. SOUTHER—You're Only Lonely (Columbia)
● IAN GOMM—Hold On (Stiff/Epic)
● BARBARA MANDRELL—Fooled By A Feeling (MCA)
● KENNY ROGERS—You Decorated My Life (UA) 15 9

KLEO—Wichita

● CRYSTAL GAYLE—Half The Way (Columbia)
● FLEETWOOD MAC—Tusk (WB)
● JENNIFER WARNES—I Know A Heartache When I See One (Arista) 13 7
● WINGS—Arrow Through Me (Columbia) 14 6

Northeast Region

● TOP ADD ONS

ANNE MURRAY—Broken Hearted Me (Capitol)
THE COMMODORES—Still (Motown)
SNIFF 'N THE TEARS—Drivers Seat (Atlantic)

★ PRIME MOVERS

ATLANTA RHYTHM SECTION—Spooky (Polydor)
FOREIGNER—Dirty White Boy (Atlantic)
THE COMMODORES—Sail On (Motown)

BREAKOUTS

STYX—Babe (A&M)
(D) FRANCE JOLI—Come To Me (Prelude)
YVONNE ELLIMAN—Love Pains (RSO)

WABC—New York

D● BONNIE POINTER—Heaven Must Have Sent You (Motown)
● SNIFF 'N THE TEARS—Drivers Seat (Atlantic)
● LITTLE RIVER BAND—Lonesome Loser (Capitol) 6
★ COMMODORES—Sail On (Motown)

WXLO—New York

● ANNE MURRAY—Broken Hearted Me (Capitol)
● COMMODORES—Still (Motown)
● M—Pop Muzik (Sire) 16 11
D● ASHFORD & SIMPSON—Found A Cure (WB) 28

WPTR—Albany

● ANNE MURRAY—Broken Hearted Me (Capitol)
● JIMMY BUFFETT—Fins (MCA)
● DOOBIE BROTHERS—Depending On You (WB) 25 19
★ MICHAEL JOHNSON—This Night Won't Last Forever (EMI) 19 1

WTRY—Albany

● ANNE MURRAY—Broken Hearted Me (Capitol)
● COMMODORES—Still (Motown)
● KENNY ROGERS—You Decorated My Life (UA) Debut 27
● MICHAEL JACKSON—Don't Stop 'Til You Get Enough (Epic)

WKBW—Buffalo

● ANNE MURRAY—Broken Hearted Me (Capitol)
D● MICHAEL JACKSON—Don't Stop Till You Get Enough (Epic)
● CHRIS THOMPSON—If You Remember Me (Elektra)
● KENNY ROGERS—You Decorated My Life (UA) 5

WYSL—Buffalo

● STYX—Babe (A&M)
● COMMODORES—STILL (Motown)
★ MICHAEL JOHNSON—This Night Won't Last Forever (EMI) 12 4
● ATLANTA RHYTHM SECTION—Spooky (Polydor) 18 10

WBBF—Rochester

● IAN GOMM—Hold On (Stiff/Epic)
● STYX—Babe (A&M)
● MARY MacGREGOR—Good Friend (RSO) 12
● WINGS—Arrow Through Me (Columbia) 20 10

WRKO—Boston

D● FRANCE JOLI—Come To Me (Prelude)
● STYX—Babe (A&M)
● ATLANTA RHYTHM SECTION—Spooky (Polydor)
● FOREIGNER—Dirty White Boy (Atlantic) 10

F 105 (WVBF)—Boston

● ROBERT JOHN—Sad Eyes (EMI America) 8
D● DONNA SUMMER—Dim All The Lights (Casablanca)

WDRC—Hartford

● IAN GOMM—Hold On (Stiff/Epic)
● JOURNEY—Lovin' Touchin' Squeezin (Columbia)

WPRO (AM)—Providence

● COMMODORES—Still (Motown)
● YVONNE ELLIMAN—Love Pains (RSO)
● ATLANTA RHYTHM SECTION—Spooky (Polydor)
● HERB ALPERT—Rise (A&M) 9

WPRO FM—Providence

● YVONNE ELLIMAN—Love Pains (RSO)
D● ASHFORD & SIMPSON—Found A Cure (WB)
● DOOBIE BROTHERS—Depending On You (WB)
● ATLANTA RHYTHM SECTION—Spooky (Polydor)

WICC—Bridgeport

● STYX—Babe (A&M)
● SIMMS BROTHERS—Take Me As I Am (Elektra)
● EAGLES—Heartache Tonight (Asylum) D 15
● THE KNACK—Good Girls Don't (Capitol) 2 4

Mid-Atlantic Region

● TOP ADD ONS

LED ZEPPELIN—All My Love (Swan Song)
J.D. SOUTHER—You're Only Lonely (Columbia)
IAN GOMM—Hold On (Stiff)

★ PRIME MOVERS

COMMODORES—Still (Motown)
(D) DONNA SUMMER—Dim All The Lights (Casablanca)
FOREIGNER—Dirty White Boy (Atlantic)

BREAKOUTS

STYX—Babe (A&M)
EAGLES—Heartache Tonight (Asylum)
ELTON JOHN—Victim Of Love (MCA)

WFIL—Philadelphia

● EAGLES—Heartache Tonight (Asylum)
● J.D. SOUTHER—You're Only Lonely (Columbia)
● COMMODORES—Still (Motown) 26 13
● LED ZEPPELIN—All My Love (Swan Song) 18 10

WZZD—Philadelphia

D● GLORIA GAYNOR—Let Me Know (I Have A Right) (Polydor)
D● FUNKADELIC—Knee Deep (WB)
● JIMMY 'BO' HORNE—You Got Me Hot (Sunshine Sound) 21
● KOOL & THE GANG—Ladies Night (Mercury) 29 19

WIFI FM—Philadelphia

● IAN GOMM—Hold On (Stiff/Epic)
● DOOBIE BROTHERS—Depending On You (WB)
● GERRY RAFFERTY—Get It Right Next Time (UA) 26 16
● JOURNEY—Lovin' Touchin' Squeezin (Columbia) 29 20

WPGC—Washington

● STYX—Babe (A&M)
● LED ZEPPELIN—All My Love (Swan Song)
D● DONNA SUMMER—Dim All The Lights (Casablanca) 7
● FOREIGNER—Dirty White Boy (Atlantic) 23 17

WGH—Norfolk

● IAN GOMM—Hold On (Stiff/Epic)
● COMMODORES—Still (Motown)
★ JENNIFER WARNES—I Know A Heartache When I See One (Arista) 14 8
D● MICHAEL JACKSON—Don't Stop 'Til You Get Enough (Epic)

WCAO—Baltimore

● LED ZEPPELIN—All My Love (Swan Song)
● COMMODORES—Still (Motown)
D★ MICHAEL JACKSON—Don't Stop 'Til You Get Enough (Epic) 8
★ ATLANTA RHYTHM SECTION—Spooky (Polydor) 18

WYRE—Annapolis

● JENNIFER WARNES—I Know A Heartache When I See One (Arista)
● STYX—Baby (A&M)
● EAGLES—Heartache Tonight (Asylum)
● COMMODORES—Still (Motown) 10 1

WLEE—Richmond

● IAN GOMM—Hold On (Stiff/Epic)
D● MICHAEL JACKSON—Don't Stop 'Til You Get Enough (Epic)
★ GERRY RAFFERTY—Get It Right Next Time (UA)
● ATLANTA RHYTHM SECTION—Spooky (Polydor)

WRVQ—Richmond

● STYX—Babe (A&M)
● BLONDIE—Dreaming (Chrysalis)
● COMMODORES—Still (Motown) 5
D★ BONNIE POINTER—Heaven Must Have Sent You (Motown) 25 16

WAEB—Allentown

● ELTON JOHN—Victim Of Love (MCA)
● EAGLES—Heartache Tonight (Asylum)
● BONNIE BOYER—Got To Get Into Love (Columbia)
● DONNA SUMMER—Dim All The Lights (Casablanca) 9

WKBO—Harrisburg

● K.C. & THE SUNSHINE BAND—Please Don't Go (Sunshine Sound)
● STYX—Babe (A&M)
D● PATRICK HERNANDEZ—Born To Be Alive (Columbia) 4
● NICK LOWE—Cruel To Be Kind (Columbia) 5

Southeast Region

● TOP ADD ONS

IAN GOMM—Hold On (Stiff)
K.C. & THE SUNSHINE BAND—Please Don't Go (Sunshine Sound)
(D) DONNA SUMMER—Dim All The Lights (Casablanca)

★ PRIME MOVERS

HERB ALPERT—Rise (A&M)
COMMODORES—Still (Motown)
KENNY ROGERS—You Decorated My Life (UA)

BREAKOUTS

STYX—Babe (A&M)
FLEETWOOD MAC—Tusk (Warner Bros.)
BLONDIE—Dreaming (Chrysalis)

WQXI—Atlanta

● STYX—Babe (A&M)
● BLONDIE—Dreaming (Chrysalis)
● COMMODORES—Still (Motown) 1
● CHRIS THOMPSON—If You Remember Me (Elektra) 18 10

Z 93 (WZGC-FM)—Atlanta

● STYX—Babe (A&M)
● ELECTRIC LIGHT ORCHESTRA—Confusion (Jet)
● COMMODORES—STILL (Motown) 19 3
● EAGLES—Heartache Tonight (Asylum) 27 13

WBBQ—Augusta

● LED ZEPPLIN—All My Love (Swan Song)
★ COMMODORES—Still (Motown)
★ KENNY ROGERS—You Decorated My Life (UA) 18 11
D● DONNA SUMMER—Dim All The Lights (Casablanca) 20 15

WFOM—Atlanta

● ELTON JOHN—Victim Of Love (MCA)
● K.C. & THE SUNSHINE BAND—Please Don't Go (Sunshine Sound)
● COMMODORES—Still (Motown) 23 20
● KENNY ROGERS—You Decorated My Life (UA) 21 16

WSGA—Savannah

● STYX—Babe (A&M)
D● FRANCE JOLI—Come To Me (Prelude)
● K.C. & THE SUNSHINE BAND—Please Don't Go (Sunshine Sound)
● LED ZEPPELIN—All My Love (Swan Song) 20

WFLB—Fayetteville

● SMOKEY ROBINSON—Cruisin' (Motown)
● DR. HOOK—Better Love Next Time (Capitol)
● HERB ALPERT—Rise (A&M) 14
● KENNY ROGERS—You Decorated My Life (UA) 19

WQAM—Miami

● FLEETWOOD MAC—Tusk (WB)
● JENNIFER WARNES—I Know A Heartache When I See One (Arista)
● HERB ALPERT—Rise (A&M) 16
D● MICHAEL JACKSON—Don't Stop 'Til You Get Enough (Epic) 1

WMJX (96X)—Miami

D● BEN WOODS—Everybody Get Up (Columbia)
D● MICHAEL JACKSON—Working Day & Night (Epic)
D● TANYA GARDNER—When You Touch Me (West End) 24 16
D● ISLEY BROTHERS—It's A Disco Night (TN) 16 11

Y 100 (WHYI FM)—Miami

● ATLANTA RHYTHM SECTION—Spooky (Polydor) 16
D● MADLEEN KANE—You And I (WB) 16 11

WLOF—Orlando

● IAN GOMM—Hold On (Stiff/Epic)
● STYX—Babe (A&M)
D● MICHAEL JACKSON—Don't Stop 'Til You Get Enough (Epic) 9 4
● M—Pop Muzik (Sire) 17 10

Q-105 (WRBQ FM)—Tampa

● STYX—Babe (A&M)
● FLEETWOOD MAC—Tusk (WB)
● M—Pop Muzik (Sire) 6
● MICHAEL JACKSON—Don't Stop 'Til You Get Enough (Epic) 16 8

BJ 105 (WBJW FM)—Orlando

● STYX—Babe (A&M)
D● K.C. & THE SUNSHINE BAND—Please Don't Go (Sunshine Sound)
D● FRANCE JOLI—Come To Me (Prelude) 34
D● PATRICK HERNANDEZ—Born To Be Alive (Columbia) 14 7

WDCQ—Daytona Beach

● EAGLES—Heartache Tonight (Asylum)
● MARY MacGREGOR—Good Friend (RSO)
● JOHN STEWART—Midnight Wind (RSO) 40 50
● HERB ALPERT—Rise (A&M) 19 9

WAPE—Jacksonville

● STYX—Babe (A&M)
● IAN GOMM—Hold On (Stiff/Epic)
● JOURNEY—Lovin' Touchin' Squeezin (Columbia) 29 28
● LED ZEPPELIN—All My Love (Swan Song) 30 25

WAYS—Charlotte

● COMMODORES—Still (Motown)
D● DONNA SUMMER—Dim All The Lights (Casablanca)
● EAGLES—Heartache Tonight (Asylum) 25
● KENNY ROGERS—You Decorated My Life (UA) 20 10

WKIX—Raleigh

● BRENDA RUSSELL—So Good So Right (Horizon)
● EAGLES—Heartache Tonight (Asylum)
● HERB ALPERT—Rise (A&M) 12 8
D● DONNA SUMMER—Dim All The Lights (Casablanca) 23 16

WTMA—Charleston

● STYX—Babe (A&M)
● EAGLES—Heartache Tonight (Asylum)
● JOURNEY—Lovin' Touchin' Squeezin (Columbia) 17 11
D● ASHFORD & SIMPSON—Found A Cure (WB) 26 16

WORD—Spartanburg

● STYX—Babe (A&M)
● DR. HOOK—Better Love Next Time (Capitol)
● COMMODORES—Still (Motown) 22 16
● JIMMY BUFFETT—Fins (MCA) 18 9

WLAC—Nashville

● STYX—Babe (A&M)
● IAN GOMM—Hold On (Stiff/Epic)
● MICHAEL JOHNSON—This Night Won't Last Forever (EMI America) 25 20
● HERB ALPERT—Rise (A&M) 39

WHBQ—Memphis

● STYX—Babe (A&M)
D● K.C. & THE SUNSHINE BAND—Please Don't Go (Sunshine Sound)
● THE KNACK—Good Girls Don't (Capitol) 28 17
● HERB ALPERT—Rise (A&M) 20 13

WRJZ—Knoxville

● STYX—Babe (A&M)
● CRYSTAL GALE—Half The Way (Columbia)
● HERB ALPERT—Rise (A&M) 28 16
● FOREIGNER—Dirty White Boy (Atlantic) 24 14

WCOW—Chattanooga

● STYX—Babe (A&M)
● IAN GOMM—Hold On (Stiff/Epic)
D● DONNA SUMMER—Dim All The Lights (Casablanca) 7
● KENNY ROGERS—You Decorated My Life (UA) 20 4

WERC—Birmingham

● CHRIS THOMPSON—If You Remember Me (Elektra)
● MELISSA MANCHESTER—Pretty Girls (Arista)
● Commodores—Still (Motown) 22
● EAGLES—Heartache Tonight (Asylum)

WSGN—Birmingham

● HOTEL—Hold On To The Night (MCA)
● BLONDIE—Dreaming (Chrysalis)
● COMMODORES—Still (Motown) 17
● KENNY ROGERS—You Decorated My Life (UA) 20 13

WHHY—Montgomery

● ANNE MURRAY—Broken Hearted Me (Capitol)
● MELISSA MANCHESTER—Pretty Girls (Arista)
● IAN GOMM—Hold On (Stiff/Epic) 30 12
D● MICHAEL JACKSON—Don't Stop Till You Get Enough (Epic) 20 8

KARY—Little Rock

● EAGLES—Heartache Tonight (Asylum)
● ANNE MURRAY—Broken Hearted Me (Capitol)
● WINGS—Arrow Through Me (Columbia) 19
● KENNY ROGERS—You Decorated My Life (UA) 18 1?

WSEZ (Z 93)—Winston-Salem

● STYX—Babe (A&M)
● COMMODORES—Still (Motown)
D● DONNA SUMMER—Dim All The Lights (Casablanca) 11
● EAGLES—Heartache Tonight (Asylum) D 32

WAIV—Jacksonville

● STYX—Babe (A&M)
● IAN GOMM—Hold On (Stiff/Epic)
D● DONNA SUMMER—Dim All The Lights (Casablanca) 27 19
● THE KNACK—Good Girls Don't (Capitol) 24 13

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Vox Jox

By DOUG HALL

NEW YORK — WKTU-FM, Disco 92, New York is having its problems. The station, which has been dropping steadily in the Arbitron ratings for the past three rating periods, has been dropping DJs at a fast pace too.

So fast in fact that AFTRA has filed for four arbitration hearings for its members who have been dropped from air shifts

Among recent departures from the SJR Communications outlet are **"Jersey Joe."**, **Dave Mallow** and

HISTORIC RAVAN—For the first time since Les Paul invented sound on sound recording, Genya Ravan makes radio history as she mixes basic tracks live over WPIX-FM New York. Ravan, who is reportedly rock's only woman producer, is shown mixing "Love Isn't Love" and "Steve" from her new 20th Century-Fox album ". . . And I Mean It." The action was carried live on John Ogle's "Radio, Radio" program on WPIX.

Randy Place. Meanwhile, the station has been modifying its disco format causing some observers to say the playlist is being "blackened."

General manager **Dave Rapaport** declines comment on all of these matters He will not even discuss new additions to the on-air staff noting, "then I'd be calling attention to those who left."

The station, which briefly was number one, is now second to WBLS-FM New York, which bills itself as offering "Disco And More." Black owned and operated WBLS has always avoided the black format label, but its playlist does seem to be more soul-oriented

* * *

At another SJR station, KNUS-FM Dallas, **Jim White** has been named program director White, who moves to this position from consulting TM Programming and afternoon jock on KMGC-FM Dallas, returns to the station after a more than two year absence White is also bringing back **Micheal Selden** to the station to handle the afternoon air shift. White, who has assigned **Roger Cary** to morning drive, comments, "Give him a few years of seasoning and he'll be as good, if not better than **Dr. Don Rose.**

Al Brady is the new operations manager of WABC-AM New York, filling the programming post that has been vacant for several weeks since **Glenn Morgan** left Brady takes over Oct 15 and moves from his p.d post at ABC's WRQX-FM Washington Brady, known as "Just Plain Al" when he was a jock on WNBC-AM New York a few years ago, served as p.d at WHDH-AM Boston before joining ABC in the Washington position

Succeeding Brady in Washington is **Alan Burns,** who moves up in the ABC organization from music director of WLS-AM Chicago. WABC general manager **Al Racco** says Brady is "one of leading contemporary programmers. He has a proven track record and is the ideal person to lead WABC programming." Racco no doubt hopes Brady can lead the station back to the number one position in the market, a position it lost first to WKTU-FM and then WBLS-FM WABC now stands in third place with a 5 8 share, down from a 9 0 a year ago.

* * *

Les Davis has returned to WRVR-FM New York after a stint on WYNY-FM as morning drive personality. . **Lee Fowler** has been named program manager at KDKA-AM Pittsburgh He comes to the Westinghouse outlet from KSD-AM St Louis, where he was operations manager

* * *

WSKZ-FM (K2-106) Chattanooga operations manager **Jim Wood** has left that position to become operations manager at KZLA-FM Los Angeles. WSKZ has a new on-air lineup as follows music director **David Corroll,** 5:30 to 9 a m., p.d **Ron Richardson,** 9 a.m to noon; **Chris Thomas,** noon to 3 p m . **Gary Beach,** 3 to 6 p.m., **Rich Phillips**—just arrived from WGOW-AM Chattanooga—6 to 10 p.m . **Tim Cunningham,** 10 p.m. to 1 a.m.; **Tony Davis,** 1 to 6.30 a.m.

* * *

WRNW-FM Briarcliff Manor, N Y. p.d. **Gary Axelbank** reports **Margaret LoCicero** has been named music director The station continues in a mellow format with the following lineup **Curtis Kaye,** 6 to 10 a m . Axelbank, 10 a m to 2 p m . **Earle Bailey,** 2 to 6 p.m., **Donna Lemiszki,** 6 to 10 p m . **Bruce Figlen,** 10 p m. to 2 a m . **Ray Haneski,** 2 to 6 a.m

* * *

Gallagher and **The Mayer** have created a new morning team on WHBQ-AM Memphis Gallagher comes from KAAY-AM and KLAZ-AM-FM Little Rock The Mayer is former morning man and p d at WIVY-FM (Y-103) Jacksonville and morning man at WAVZ-AM New Haven and KRUX-AM Phoenix . **Greg Slaight** has been named operations manager at CFGM-AM Richmond Hill, Ont. **Gord Ambrose** has been appointed music director of that station

* * *

Kevin McKenzie has joined WJDY-AM Salisbury, Md , as p d He comes from a similar position at WWTR-FM Bethany Beach, Del He will work the 3 p m. to signoff shift **Chris Gullett** works the 6 to 10 a m. shift and **Marc Hahn** is on from 10 a.m. to 3 p m . **"Dandy" Dan Daniel,** one of WMCA-AM New York's "Good Guys" when that station was rocking, has joined WYNY-FM to host a midday show from 9 30 a m to 1 p.m.

Morning drive personality **John Langan** on KISW-FM Seattle gets a partner with the arrival of **Bob Hovanes.** Hovanes comes from KZOK-AM-FM where he was news director and jock **Jim Carey** has been named promotion director of KISW . **Hugh Brooks** has joined WEZI-FM Memphis as the 6 p.m to midnight announcer on the Schulke-formatted beautiful station.

* * *

Pete Tauriello has left WBRW-AM Somerville, N J , where he was p.d. to take up a similar post at WERA-AM Plainfield Tauriello will also be the morning man at WERA, working from 6 to 9 a m The balance of the station lineup is **Rich Phoenix,** 9 a m to 1:30 p.m . **Bob Morris,** 1.30 to 6 p m . **Clarence "B" Bouker** 6 p.m to signoff

* * *

WLIR-FM Hempstead, N Y., is holding a 20th anniversary party reunion in December. All former employes are invited and should contact **Rosie Pisani** at the station. Her phone is 516-485-9200 . WLBJ-FM Bowling Green, Ky., p d **Jay Preston** is looking for "a new gig as programmer, music director or announcer in a medium size market He has been in the business for eight years. His phone is 502-781-9797.

KXEL-AM Waterloo, Iowa, is looking for a part-time staff announcer with a first class license Those interested may contact **J.R. Hall** at P.O. Box 1540, Waterloo, Iowa 50704 . Metromedia's WWMR-FM Philadelphia broadcast the entire "Muse Rally" Sept 23 live from Battery Park in Manhattan with WNEW-FM p.d **Scott Muni** hosting. The station is also planning to broadcast "Super Sunday" Oct 14, an outdoor concert in Philadelphia featuring Cafe Ole, Sweet Jesse and the **John Knoblock** band

The station has added the Dr. Demento show on Sundays, 9 to 11 p.m.

* * *

Gary Lee Schwartz of Gary Lee Schwartz' Music Management in Kingston, N Y , adds to our recent list of DJs who recorded records: **Murray the K** had "Lone Twister" on Atlantic. WKBW AM Buffalo jock **Joey Reynolds** had "Rats In My Room" with fellow Buffalo jock **Dan Neverth. Herb Oscar Anderson,** who did stints on WMCA-AM, WABC-AM, WHN-AM and WOR-AM New York recorded a record as did New York jocks **Douglas "Jocko" Henderson, "Cousin" Brucie Morrow** and **Clay Cole.**

* * *

Jay Douglas has resigned as operations director and program and music director of KXEL-AM/KCNB-FM Waterloo to become operations director of WRSC-AM/WQWK-FM State College, Pa., the home of Penn State Univ. No successor has been named at the Waterloo stations.

Bubbling Under The HOT 100

101—**YOU CAN DO IT,** Al Hudson & The Partners, MCA 12459
102—**I DO THE ROCK,** Tim Curry, A&M 2166
103—**I JUST CAN'T CONTROL MYSELF,** Nature's Divine, Infinity 50027 (MCA)
104—**FAMILY TRADITION,** Hank Williams Jr., Elektra/Curb 46046
105—**YOU GET ME HOT,** Jimmy "Bo" Horne, Sunshine Sound 1014 (TK)
106—**DON'T YOU WANT MY LOVE,** Debbie Jacobs, MCA 41102
107—**IS IT LOVE YOU'RE AFTER,** Rose Royce, Whitfield 49049 (Warner Bros)
108—**EMPTINESS,** Sad Cafe, A&M 2181
109—**GIVE A LITTLE,** Nicolette Larson, Warner Bros 8851
110—**WHAT'S RIGHT,** David Werner, Epic 9 50756

Bubbling Under The Top LPs

201—**BARBARA MANDRELL,** Just For The Record, MCA 3165
202—**THE A'S,** Arista AB 4238
203—**MEAT LOAF,** Bat Out Of Hell, Cleveland International PE 34974 (Epic)
204—**KENNY ROGERS & DOTTIE WEST,** Classics, United Artists UA LA 946 H
205—**POINT BLANK,** Airplay, MCA 3160
206—**IN THE HEAT OF THE NIGHT,** Pat Benatar, Chrysalis CHR 1236
207—**VARIOUS ARTISTS,** Propaganda, A&M SP 4786
208—**BLUE STEEL,** No More Lonely Nights, Infinity INF 9018 (MCA)
209—**THE MOTELS,** Capitol ST 1196
210—**PRISM,** Armageddon, Ariola SW 50063

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Playlist Top Ad Ons • Top Requests/Airplay ★ Regional Breakouts & National Breakouts

Based on station playlist through Wednesday (9/26/79)

Top Add Ons-National

EAGLES—The Long Run (Asylum)
STYX—Cornerstone (A&M)
THE POP—Go (Arista)
SANTANA—Marathon (Columbia)

Top Requests/Airplay-National

LED ZEPPELIN—In Through The Out Door (Swan Song)
FOREIGNER—Head Games (Atlantic)
THE KNACK—Get The Knack (Capitol)
CHEAP TRICK—Dream Police (Epic)

National Breakouts

BONNIE RAITT—The Glow (WB)
JETHRO TULL—Stormwatch (Chrysalis)
INTERVIEW—Big Oceans (Virgin)
FOGHAT—Boogie Motel (Bearsville)

ADD ONS—The four key products added at the radio stations listed as determined by station personnel
TOP REQUESTS AIRPLAY—The four products registering the greatest listener requests and airplay as determined by station personnel
BREAKOUTS—Billboard Chart Dept summary of Add Ons and Requests Airplay information to reflect greatest product activity at regional and national levels

Western Region

• TOP ADD ONS

EAGLES—The Long Run (Asylum)
STYX—Cornerstone (A&M)
THE POP—Go (Arista)
SANTANA—Marathon (Columbia)

★ TOP REQUEST AIRPLAY

LED ZEPPELIN—In Through The Out Door (Swan Song)
FOREIGNER—Head Games (Atlantic)
CHEAP TRICK—Dream Police (Epic)
THE KNACK—Get The Knack (Capitol)

BREAKOUTS

JETHRO TULL—Stormwatch (Chrysalis)
WHITESNAKE—Lovehunter (UA)
BONNIE RAITT—The Glow (WB)
FOGHAT—Boogie Motel (Bearsville)

KSAN-FM—San Francisco (Bonnie Parry)

- EAGLES—The Long Run (Asylum)
- FOGHAT—Boogie Motel (Bearsville)
- SANTANA—Marathon (Columbia)
- WHITESNAKE—Lovehunter (UA)
- STYX—Cornerstone (A&M)
- THE POP—Go (Arista)
- CHEAP TRICK—Dream Police (Epic)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- FOREIGNER—Head Games (Atlantic)
- DAVE EDMUNDS—Repeat When Necessary (Swan Song)

KMET-FM—Los Angeles (Pamela May)

- EAGLES—The Long Run (Asylum)
- SANTANA—Marathon (Columbia)
- STYX—Cornerstone (A&M)
- BONNIE RAITT—The Glow (WB)
- THE POP—Go (Arista)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- FOREIGNER—Head Games (Atlantic)
- CHEAP TRICK—Dream Police (Epic)
- BOB DYLAN—Slow Train Coming (Columbia)

KPRI-FM—San Diego (Ernesto Gladden)

- EAGLES—The Long Run (Asylum)
- CITY BOY—The Day The Earth Caught Fire (Atlantic)
- WHITESNAKE—Lovehunter (UA)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- FOREIGNER—Head Games (Atlantic)
- JOURNEY—Evolution (Columbia)
- SAMMY HAGAR—Street Machine (Capitol)

KOME-FM—San Jose (Dana Jang)

- STYX—Cornerstone (A&M)
- FOGHAT—Boogie Motel (Bearsville)
- SANTANA—Marathon (Columbia)
- THE WHO—Quadrophenia (Polydor)
- BONNIE RAITT—The Glow (WB)
- PAT BENATAR—In The Heat Of The Night (Chrysalis)
- AC/DC—Highway To Hell (Atlantic)
- THE KNACK—Get The Knack (Capitol)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- THE CARS—Candy O (Elektra)

KZAP-FM—Sacramento (Chris Miller)

- STYX—Cornerstone (A&M)
- PAT BENATAR—In The Heat Of The Night (Chrysalis)
- GOLDEN EARRING—No Promises No Debts (Polydor)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- AC/DC—Highway To Hell (Atlantic)
- THE KNACK—Get The Knack (Capitol)
- FOREIGNER—Head Games (Atlantic)

KFML AM—Denver (T. Gordon, R. Cook)

- JETHRO TULL—Stormwatch (Chrysalis)
- THE WHO—Quadrophenia (Polydor)
- SIMMS BROTHERS BAND—(Elektra)
- THE POP—Go (Arista)
- HOUNDS—Puttin' On The Dog (Columbia)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- JIMMY BUFFETT—Volcano (MCA)
- DIRE STRAITS—Communique (WB)
- VAN MORRISON—Into The Music (WB)

KZEL FM—Eugene (C. Bovard, P. Mays)

- INTERVIEW—Big Oceans (Virgin)
- BRAND X—Product (Passport)
- THE POP—Go (Arista)
- FM—Surveillance (Arista)
- U.K.—Night After Night (Polydor)
- L. SHANKAR—Touch Me There (Zappa)
- CHEAP TRICK—Dream Police (Epic)
- FOREIGNER—Head Games (Atlantic)
- JETHRO TULL—Stormwatch (Chrysalis)
- LED ZEPPELIN—In Through The Out Door (Swan Song)

KBPI FM—Denver (Frank Cody)

- EAGLES—The Long Run (Asylum)
- STEVE MARTIN—Comedy Is Not Pretty (WB)
- BONNIE RAITT—The Glow (WB)
- SANTANA—Marathon (Columbia)
- WHITESNAKE—Lovehunter (UA)
- STYX—Cornerstone (A&M)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- FOREIGNER—Head Games (Atlantic)
- CHEAP TRICK—Dream Police (Epic)
- EAGLES—The Long Run (Asylum)

Southwest Region

• TOP ADD ONS

STYX—Cornerstone (A&M)
EAGLES—The Long Run (Asylum)
WHITESNAKE—Lovehunter (UA)
MOTELS—(Capitol)

★ TOP REQUEST AIRPLAY

LED ZEPPELIN—In Through The Out Door (Swan Song)
FOREIGNER—Head Games (Atlantic)
THE KNACK—Get The Knack (Capitol)
THE CARS—Candy O (Elektra)

BREAKOUTS

CHEAP TRICK—Dream Police (Epic)
MOLLY HATCHET—Flirtin' With Disaster (Epic)
JETHRO TULL—Stormwatch (Chrysalis)
BONNIE RAITT—The Glow (WB)

KZEW-FM—Dallas (Doris Miller)

- STYX—Cornerstone (A&M)
- EAGLES—The Long Run (Asylum)
- MOTELS—(Capitol)
- FOREIGNER—Head Games (Atlantic)
- CHEAP TRICK—Dream Police (Epic)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- THE KNACK—Get The Knack (Capitol)

KTXQ-FM—Dallas/Ft. Worth (Tom Spencer)

- BUCKEYE—(Polydor)
- GEORGE THOROGOOD AND THE DESTROYERS—Better Than The Rest (MCA)
- WHITESNAKE—Lovehunter (UA)
- STYX—Cornerstone (A&M)
- SANTANA—Marathon (Columbia)
- FOGHAT—Boogie Motel (Bearsville)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- SAMMY HAGAR—Street Machine (Capitol)
- FOREIGNER—Head Games (Atlantic)
- CHEAP TRICK—Dream Police (Epic)

KLOL FM—Houston (Paul Riann)

- STYX—Cornerstone (A&M)
- SHOES—Present Tense (Elektra)
- TOM JOHNSTON—Everything You've Heard Is True (WB)
- ELLEN FOLEY—Nightout (Cleveland International)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- THE CARS—Candy O (Elektra)
- FOREIGNER—Head Games (Atlantic)
- BOB DYLAN—Slow Train Coming (Columbia)

KLBJ FM—Austin (G. Mason, T. Quarles)

- JETHRO TULL—Stormwatch (Chrysalis)
- MOLLY HATCHET—Flirtin' With Disaster (Epic)
- FRANK ZAPPA—Joe's Garage Act I (Zappa)
- STYX—Cornerstone (A&M)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- TALKING HEADS—Fear Of Music (Sire)
- THE CARS—Candy O (Elektra)
- RY COODER—Bop Till You Drop (WB)

KRST FM—Albuquerque (S. Cornish, T. Zalewski)

- CHEAP TRICK—Dream Police (Epic)
- BONNIE RAITT—The Glow (WB)
- WHITESNAKE—Lovehunter (UA)
- STEVE MARTIN—Comedy Is Not Pretty (WB)
- STYX—Cornerstone (A&M)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- AC/DC—Highway To Hell (Atlantic)
- THE KNACK—Get The Knack (Capitol)
- JIMMY BUFFETT—Volcano (MCA)

KY102 FM—Kansas City (M. Floyd, J. McCabe)

- JETHRO TULL—Stormwatch (Chrysalis)
- POINT BLANK—Airplay (MCA)
- STYX—Cornerstone (A&M)
- NEIL YOUNG & CRAZY HORSE—Rust Never Sleeps (Reprise)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- FOREIGNER—Head Games (Atlantic)
- MOLLY HATCHET—Flirtin' With Disaster (Epic)

Midwest Region

• TOP ADD ONS

EAGLES—The Long Run (Asylum)
STYX—Cornerstone (A&M)
SHOES—Present Tense (Elektra)
SANTANA—Marathon (Columbia)

★ TOP REQUEST AIRPLAY

LED ZEPPELIN—In Through The Out Door (Swan Song)
FOREIGNER—Head Games (Atlantic)
THE KNACK—Get The Knack (Capitol)
CHEAP TRICK—Dream Police (Epic)

BREAKOUTS

FOGHAT—Boogie Motel (Bearsville)
BONNIE RAITT—The Glow (WB)
HOUNDS—Puttin' On The Dog (Columbia)
MOTELS—(Capitol)

WWWW FM—Detroit (J. Urban, M. McEwan)

- SANTANA—Marathon (Columbia)
- MOON MARTIN—Escape From Domination (Capitol)
- SHOES—Present Tense (Elektra)
- EAGLES—The Long Run (Asylum)
- STYX—Cornerstone (A&M)
- FOGHAT—Boogie Motel (Bearsville)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- FOREIGNER—Head Games (Atlantic)
- CHEAP TRICK—Dream Police (Epic)
- EAGLES—The Long Run (Asylum)

WABX FM—Detroit (Ted Ferguson)

- EAGLES—The Long Run (Asylum)
- SANTANA—Marathon (Columbia)
- STYX—Cornerstone (A&M)
- DARYL HALL & JOHN OATES—X Static (RCA)
- SHOES—Present Tense (Elektra)
- THE KNACK—Get The Knack (Capitol)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- NEIL YOUNG & CRAZY HORSE—Rust Never Sleeps (Reprise)
- FOREIGNER—Head Games (Atlantic)

WLVQ FM—Columbus (Steve Runner)

- EAGLES—The Long Run (Asylum)
- STYX—Cornerstone (A&M)
- SHOES—Present Tense (Elektra)
- JETHRO TULL—Stormwatch (Chrysalis)
- FOGHAT—Boogie Motel (Bearsville)
- STEVE MARTIN—Comedy Is Not Pretty (WB)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- THE CARS—Candy O (Elektra)
- THE KNACK—Get The Knack (Capitol)
- FOREIGNER—Head Games (Atlantic)

WMMS FM—Cleveland (John Gorman)

- EAGLES—The Long Run (Asylum)
- FOGHAT—Boogie Motel (Bearsville)
- STYX—Cornerstone (A&M)
- BONNIE RAITT—The Glow (WB)
- MOTELS—(Capitol)
- HOUNDS—Puttin' On The Dog (Columbia)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- THE KNACK—Get The Knack (Capitol)
- BOB DYLAN—Slow Train Coming (Columbia)
- FOREIGNER—Head Games (Atlantic)

WYDD FM—Pittsburgh (J. Robertson, J. Kenney)

- EAGLES—The Long Run (Asylum)
- STYX—Cornerstone (A&M)
- SHOES—Present Tense (Elektra)
- SANTANA—Marathon (Columbia)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- NEIL YOUNG & CRAZY HORSE—Rust Never Sleeps (Reprise)
- THE CARS—Candy O (Elektra)
- MOLLY HATCHET—Flirtin' With Disaster (Epic)

WQFM FM—Milwaukee (Paul Kelly)

- EAGLES—The Long Run (Asylum)
- STYX—Cornerstone (A&M)
- SHOES—Present Tense (Elektra)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- CHEAP TRICK—Dream Police (Epic)
- FOREIGNER—Head Games (Atlantic)
- EAGLES—The Long Run (Asylum)

KSHE FM—St. Louis (Ted Habeck)

- EAGLES—The Long Run (Asylum)
- SANTANA—Marathon (Columbia)
- STYX—Cornerstone (A&M)
- BONNIE RAITT—The Glow (WB)
- HOUNDS—Puttin' On The Dog (Columbia)
- MOTELS—(Capitol)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- REO SPEEDWAGON—Nine Lives (Epic)
- FOREIGNER—Head Games (Atlantic)
- JETHRO TULL—Stormwatch (Chrysalis)

Southeast Region

• TOP ADD ONS

EAGLES—The Long Run (Asylum)
STYX—Cornerstone (A&M)
THE POP—Go (Arista)
THE WHO—Quadrophenia (Polydor)

★ TOP REQUEST AIRPLAY

LED ZEPPELIN—In Through The Out Door (Swan Song)
FOREIGNER—Head Games (Atlantic)
BOB DYLAN—Slow Train Coming (Columbia)
TALKING HEADS—Fear Of Music (Sire)

BREAKOUTS

BONNIE RAITT—The Glow (WB)
JETHRO TULL—Stormwatch (Chrysalis)
INTERVIEW—Big Oceans (Virgin)
THE BEAT—(Columbia)

WKLS-FM—Atlanta (Rich Piombino)

- JETHRO TULL—Stormwatch (Chrysalis)
- HOUNDS—Puttin' On The Dog (Columbia)
- TOM JOHNSTON—Everything You've Heard Is True (WB)
- SHOES—Present Tense (Elektra)
- THE WHO—Quadrophenia (Polydor)
- THE CARS—Candy O (Elektra)
- THE KNACK—Get The Knack (Capitol)
- MOLLY HATCHET—Flirtin' With Disaster (Epic)
- FOREIGNER—Head Games (Atlantic)

WKDF FM—Nashville (Alan Sneed)

- BONNIE RAITT—The Glow (WB)
- BLUE STEEL—No More Lonely Nights (Infinity)
- THE POP—Go (Arista)
- RICHIE FURAY—I Still Have Dreams (Asylum)
- STYX—Cornerstone (A&M)
- EAGLES—The Long Run (Asylum)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- FOREIGNER—Head Games (Atlantic)
- BOB DYLAN—Slow Train Coming (Columbia)
- JIMMY BUFFETT—Volcano (MCA)

WQDR FM—Raleigh (Dan Phillips)

- EAGLES—The Long Run (Asylum)
- STYX—Cornerstone (A&M)
- BONNIE RAITT—The Glow (WB)
- NINA HAGEN—Fragile (import)
- BOB DYLAN—Slow Train Coming (Columbia)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- JIMMY BUFFETT—Volcano (MCA)
- MOLLY HATCHET—Flirtin' With Disaster (Epic)

ZETA-4 (WINZ FM)—Miami (K. Isley, R. Martin)

- THE WHO—Quadrophenia (Polydor)
- STYX—Cornerstone (A&M)
- LOUISE GOFFIN—Kid Blue (Asylum)
- J.D. SOUTHER—You're Only Lonely (Columbia)
- EAGLES—The Long Run (Asylum)
- POINTER SISTERS—Priority (Planet)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- FOREIGNER—Head Games (Atlantic)
- LITTLE RIVER BAND—First Under The Wire (Capitol)
- THE KNACK—Get The Knack (Capitol)

WSHE FM—Ft. Lauderdale (Michelle Robinson)

- EAGLES—The Long Run (Asylum)
- STYX—Cornerstone (A&M)
- BONNIE RAITT—The Glow (WB)
- INTERVIEW—Big Oceans (Virgin)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- FOREIGNER—Head Games (Atlantic)
- CHEAP TRICK—Dream Police (Epic)
- TALKING HEADS—Fear Of Music (Sire)

WHFS FM—Washington, D.C. (David Einstein)

- SANTANA—Marathon (Columbia)
- THE POP—Go (Arista)
- THE BEAT—(Columbia)
- SHOES—Present Tense (Elektra)
- L. SHANKAR—Touch Me There (Zappa)
- WHITESNAKE—Lovehunter (UA)
- BOB DYLAN—Slow Train Coming (Columbia)
- FRANK ZAPPA—Joe's Garage Act I (Zappa)
- WEATHER REPORT—8:30 (ARC/Columbia)
- TALKING HEADS—Fear Of Music (Sire)

Northeast Region

• TOP ADD ONS

EAGLES—The Long Run (Asylum)
STYX—Cornerstone (A&M)
THE POP—Go (Arista)
WHITESNAKE—Lovehunter (UA)

★ TOP REQUEST AIRPLAY

LED ZEPPELIN—In Through The Out Door (Swan Song)
CHEAP TRICK—Dream Police (Epic)
FOREIGNER—Head Games (Atlantic)
ALAN PARSONS PROJECT—Eve (Arista)

BREAKOUTS

JETHRO TULL—Stormwatch (Chrysalis)
SIMMS BROTHERS BAND—(Elektra)
INTERVIEW—Big Oceans (Virgin)
BONNIE RAITT—The Glow (WB)

WNEW FM—New York (Maryanne McIntyre)

- WHITESNAKE—Lovehunter (UA)
- RUPERT HOLMES—Partners In Crime (Infinity)
- AINT NINE NINE—High Energy Plan (PVC/Radar)
- RICHIE FURAY—I Still Have Dreams (Asylum)
- EAGLES—The Long Run (Asylum)
- STREETHEART—Under Heaven Over Hell (Atlantic)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- CHEAP TRICK—Dream Police (Epic)
- EAGLES—The Long Run (Asylum)
- FLEETWOOD MAC—Tusk (WB)

WCMF FM—Rochester (B. Martin, T. Edwards)

- STEVE MARTIN—Comedy Is Not Pretty (WB)
- HOUNDS—Puttin' On The Dog (Columbia)
- WHITESNAKE—Lovehunter (UA)
- INTERVIEW—Big Oceans (Virgin)
- J.D. SOUTHER—You're Only Lonely (Columbia)
- TOM JOHNSTON—Everything You've Heard Is True (WB)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- FOREIGNER—Head Games (Atlantic)
- KINKS—Low Budget (Arista)
- ALAN PARSONS PROJECT—Eve (Arista)

WBAB FM—Long Island (Bernie Bernard)

- STYX—Cornerstone (A&M)
- SIMMS BROTHERS BAND—(Elektra)
- INTERVIEW—Big Oceans (Virgin)
- MOTELS—(Capitol)
- THE POP—Go (Arista)
- LEO SAYER—Here (WB)
- LITTLE RIVER BAND—First Under The Wire (Capitol)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- FOREIGNER—Head Games (Atlantic)
- SOUTHSIDE JOHNNY AND THE ASBURY JUKES—The Jukes (Mercury)

WMMR FM—Philadelphia (Dick Hungate)

- EAGLES—The Long Run (Asylum)
- FOGHAT—Boogie Motel (Bearsville)
- STYX—Cornerstone (A&M)
- DARYL HALL & JOHN OATES—X Static (RCA)
- THE POP—Go (Arista)
- SANTANA—Marathon (Columbia)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- THE KNACK—Get The Knack (Capitol)
- NEIL YOUNG & CRAZY HORSE—Rust Never Sleeps (Reprise)
- THE CARS—Candy O (Elektra)

WGRQ-FM—Buffalo (Irv Goldfarb)

- EAGLES—The Long Run (Asylum)
- STYX—Cornerstone (A&M)
- FOGHAT—Boogie Motel (Bearsville)
- B'S—(Arista)
- SINCEROS—The Sound Of Sunbathing (Columbia)
- SUZI QUATRO—Suzi And Other Four Letter Words (RSO)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- CHEAP TRICK—Dream Police (Epic)
- MOLLY HATCHET—Flirtin' With Disaster (Epic)
- BOB DYLAN—Slow Train Coming (Columbia)

WLIR FM—Long Island (D. McNamara, L. Kleinman)

- BONNIE RAITT—The Glow (WB)
- RICK DERRINGER—Blue Sky
- STYX—Cornerstone (A&M)
- THE POP—Go (Arista)
- EAGLES—The Long Run (Asylum)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- POINT BLANK—Airplay (MCA)
- B'S—(Arista)
- SINCEROS—The Sound Of Sunbathing (Columbia)

WBCN FM—Boston (Kate Ingram)

- THE BEAT—(Columbia)
- THE BLEND—Anytime Delight (MCA)
- INTERVIEW—Big Oceans (Virgin)
- JETHRO TULL—Stormwatch (Chrysalis)
- THE POP—Go (Arista)
- BONNIE RAITT—The Glow (WB)
- CHEAP TRICK—Dream Police (Epic)
- THE WHO—Quadrophenia (Polydor)
- GENYA RAVAN—And I Mean It (20th Century Fox)
- DAVID JOHANSEN—In Style (Blue Sky)

WPLR-FM—New Haven (G. Weingarth, E. Michaelson)

- STYX—Cornerstone (A&M)
- JUDAS PRIEST—Unleashed In The East (Columbia)
- L. SHANKAR—Touch Me There (Zappa)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- SIMMS BROTHERS BAND—(Elektra)
- CHEAP TRICK—Dream Police (Epic)
- JETHRO TULL—Stormwatch (Chrysalis)

WSAN-FM—Allentown (Rick Harvey)

- JETHRO TULL—Stormwatch (Chrysalis)
- CHEAP TRICK—Dream Police (Epic)
- THE WHO—Quadrophenia (Polydor)
- SHOES—Present Tense (Elektra)
- STEVE MARTIN—Comedy Is Not Pretty (WB)
- DARYL HALL & JOHN OATES—X Static (RCA)
- BOB DYLAN—Slow Train Coming (Columbia)
- ALAN PARSONS PROJECT—Eve (Arista)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- FOREIGNER—Head Games (Atlantic)

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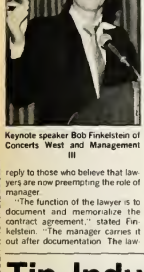
Talent Forum Consensus—Things Not So Bad

By ED HARRISON

Although the live talent and record/tape industry is undergoing unstable economic times, the general consensus is that it's a transitory state with the future looking prosperous. These sentiments were expressed throughout 14 sessions relating to all phases of the industry at Billboard's Fifth International Talent Forum at the Century Plaza Hotel here Sept. 5-8.

In his keynote address, Bob Finkelstein, president of Management III/Concerts West, defined the roles of lawyer and personal manager in



Keynote speaker Bob Finkelstein of Concerts West and Management III

reply to those who believe that lawyers are now preempting the role of manager.

"The function of the lawyer is to document and memorialize the contract agreement," stated Finkelstein. "The manager carries it out after documentation. The lawyer's job is finished when the document is signed and then the manager takes over. The personal manager's position is not usurped by the lawyer."

Feyline Presents Moderator Barry Fey

ICM's Steve Jensen

Billboard publisher Lee Zhito officially opens the 1979 Talent Forum, introducing the keynote speaker.

Epic's Don Dempsey

Speaking from a lawyer's point of view, Finkelstein discussed performance royalties for artists, where there is legislation pending before Congress.

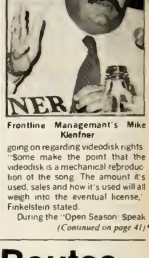
Although the writer and publisher are compensated for use of their music, artists are not paid for radio airplay. "They have a common law right to it," said Finkelstein. "While some argue that airplay is enough advertisement to promote the records, what about a Sinatra whose records aren't played?"

Attorney Jay Cooper

Personal manager Herbie Herbert

Finkelstein foresees a performance royalty based on advertising revenues which will be put into a pot and then distributed according to how much the record is played on the air.

Finkelstein also discussed the licensing of prerecorded audio/visual material including the videodisk and stated that there is a debate



Frontline Management's Mike Kenfner

going on regarding videodisk rights. "Some make the point that the videodisk is a mechanical reproduction of the song. The amount it's used, sales and how it's used will all weigh into the eventual license," Finkelstein stated.

During the "Open Season: Speak

(Continued on page 41)

Tip Industry Beginners On Success Routes

By JIM McCULLAUGH

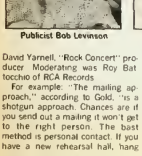
Persistence, personal contact, and a clear defining of one's goals are three keys in making it in the music industry according to a wide ranging Forum, panel that should know during the "For Beginners Only" seminar. It touched on a potpourri on music subjects.

Panel members included: Sharon Arden, Jet Records; "Sam" Bellamy, KMET-FM, Steve Gold, Far Out Management, David Kershenbaum, A&M Records, Bob Levinson, Hal Ray, William Morris Agency; Larry Vallon, Larry Vallon Presents; and

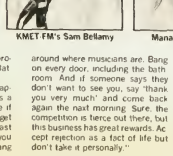
Moderator RCA's Roy Battocchio

William Morris' Hal Ray

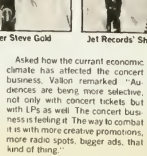
Promoter Larry Vallon



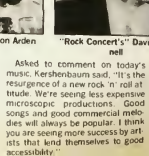
Publicist Bob Levinson



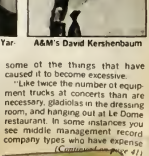
KMET-FM's Sam Bellamy



Manager Steve Gold



Jet Records' Sharon Arden



"Rock Concert's" David Yarnell

A&M's David Kershenbaum

David Yarnell, "Rock Concert" producer. Moderating was Roy Battocchio of RCA Records.

For example: "The mailing approach," according to Gold, "is a shotgun approach. Chances are if you send out a mailing it won't get to the right person. The best method is personal contact. If you have a new rehearsal hall, hang around where musicians are. Bang on every door, including the bathroom. And if someone says they don't want to see you, say 'thank you very much' and come back again the next morning. Sure, the competition is fierce out there, but this business has great rewards. Accept rejection as a fact of life but don't take it personally."

Asked how the current economic climate has affected the concert business, Vallon remarked: "Audiences are being more selective, not only with concert tickets but with LPs as well. The concert business is feeling it. The way to combat it is with more creative promotions, more radio spots, bigger ads, that kind of thing."

Asked to comment on today's music, Kershenbaum said, "It's the resurgence of a new rock 'n' roll attitude. We're seeing less expensive microscopic productions. Good songs and good commercial melodies will always be popular. I think you are seeing more success by artists that lend themselves to good accessibility."

A question from the audience touching on the slowdown state of the record industry prompted Gold to say: "The record industry is paying the price of having been fat, lazy and over indulgent. You've got promotion departments who are busy taking football bets after 2 p.m. rather than doing their jobs.

"Some of the record companies deserve what's happening to them. But there's nothing wrong with this industry, not when it's approached professionally. Sure, it's going through changes because we're not a privileged industry. But look at some of the things that have caused it to become excessive:

"Like twice the number of equipment trucks at concerts than are necessary, gladiolas in the dressing room, and hanging out at Le Dome restaurant. In some instances you see middle management record company types who have expense

(Continued on page 41)

Where Many Acts Are Broken: Clubs & Small Venues

Operators Differ On Gig Length

By CARY DARLING

How to break acts via clubs, the ments of radio station tie-ins and record company involvement were the topics at the sometimes heated Talent Forum panel dubbed "Clubs And Small Venues—How To Break Acts.

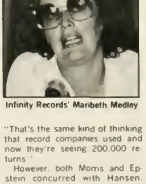
Moderator Feyline's Chuck Morris

Dallas Palladium's Danny Eaton

Michael "Eppy" Epstein of My Father's Place

Athena Artists' Chet Hansen

Agora Ballroom's Hank Lo Conti



Infinity Records' Maribeth Medley

Starwood's David Knight

Panelists included moderator Chuck Morris of the Denver based Feyline Presents, Danny Eaton, owner of the Dallas Palladium, Eppy Epstein, owner of My Father's Place in Roslyn, L.I., Chet Hansen of the Athena booking agency, David Knight, manager of Los Angeles' Starwood, Hank LoConti, owner of the Agora Ballrooms and Mary Beth Medley of Infinity Records.

There was no denying that acts need small clubs and venues, especially in these slow economic times.

"To put 8,000 in McNichols Arena is embarrassing," said Morris of the 16,000 seat facility in his home town. "Put the same act in the Rainbow Music Hall in a two show sellout, and with the right rider, the act can make $10,000. It's better to make a few dollars less and turn people away."

Where the panelists parted ways was on the question of how long an act should stay at the club level.

"The club is the incubator along the food chain in our business," said Hansen, who went on to state that he likes to move his acts from a club situation to being second or third billed in an auditorium or arena.

"You figure if 10% of the people in a 18,000-seat hall are there for your act, that's 1,800 people. Word of mouth will spread for the next time the act comes to town."

Finally, Hansen moves his acts into concert headline status, and he prefers to do this as rapidly as possible.

"But how many of those 1,800 actually know who the band was?" responded Eaton. "You talk of leapfrogging but with the economy the way it is, there's going to be a slowing process. Sometimes, you may have to come back and play a club again."

Hansen stated that this being the business of illusion, sometimes events have to be made to appear bigger than they are. "But I'd rather do two shows in a small hall and sell out 1,400 seats," said Eaton. "An empty hall doesn't appear any bigger to me."

To Hansen, Medley responded, "That's the same kind of thinking that record companies used and now they're seeing 200,000 returns."

However, both Morris and Epstein concurred with Hansen. "There's a time to play a club and a time to leave a club. If you come back to clubs, you'll keep playing clubs. Then you'll be off your record label two years later," stated Morris.

"The illusion of the act is important," noted Epstein.

Radio station involvement also sparked debate. "If you give an exclusivity to one radio station, and work with it, it works better than a shotgun approach," said LoConti, of clubs tying in with a station for promotion.

Eaton believes that with exclusivity, a club's fate rises and falls with the fortunes of the station. "I got a lot of problems because of my relationship with one station. We got a lot better situation because we dealt with everybody."

All agreed that livecasts are important in breaking acts and polishing the reputation of the club. However, record company involvement was another matter. "You've got to stop looking to record companies as the answer," said Knight, who sometimes sets up livecasts with-

(Continued on page 38)

Radio Ties Are Rated As Potent

Sound And Lighting Fee Not Exorbitant—Consensus

Sound and light will remain a key ingredient for artists in the future. But costs are escalating as specialists in these areas try to keep a lid on rising costs while still providing a high quality service that allows all factors concerned to continue making a healthy profit.

These were some of the key elements expressed at the Forum's "Sound & Light Reinforcement" panel. Members consisted of Barry Bozeman, Mountain Sound; Larry Hitchcock, FM Productions; Robert Lombard, Kramer-Rocklen Studios; Tom Littrell, Showco; and Andy Trueman, See Factor. Moderator was John Eargle, vice president of market development for JBL.

Bozeman indicated that his firm likes "to work with a band a lot, which is a way of holding costs down." Mountain Sound specializes in custom sound systems for a small number of acts, such as the Marshall Tucker Band, and because of that, "the more you work, the less it costs you."

"A key element," according to Hitchcock, "as far as the financial element goes, is to establish continuity. That usually results in a lower costs. This is a very capital intensive business, perhaps the most capital intensive of any segment of the music industry. The cost of maintaining and upgrading equipment as well as specialists to operate that equipment is high."

"We're selling spectacle," said Littrell, "and it does cost money to maintain that spectacle."

"But," exclaimed an angry Trueman, "we won't be the scapegoats when everyone starts pointing the finger at us claiming we are charging exorbitant costs for sound and lighting."

In addition to working on a fee quest basis, Littrell emphasized, an other key element in keeping costs down on the sound and lighting level is adequate planning.

"Don't expect," he said, "a 500 mile overnight that comes up all of a sudden not to cost money."

Hitchcock pointed out that the sound company is "usually the last to know" about a planned tour.

"We are always in the position of being the whipping boy," he stated. "We have to be like the CIA," quipped Trueman, "or else by psychic when someone is planning a tour. Then after we find out about the tour we have to get together with the right person, which is sometimes difficult, and find out what the budgets are and things like that. Just trying to get a right answer from somebody is frustrating. Yes, we are selling spectacle but this is a cottage industry. And just when we charge $7,500 a week for a service while trying to hold down costs and provide a good service, we are told that we are too expensive. Who's kidding who?"

An audience member asked if there was a trend by major venues to install their own sound and light equipment to keep their own costs down which might result in less work for sound and light firms.

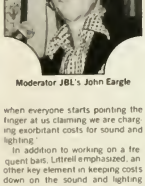
"No," Bozeman responded. Like other panel members, he indicated that bands will stay with firms they are satisfied with.

In response to another question concerning colleges building stages in their own venues, Littrell and Factor said the best thing to do is write or call specialists in sound and light reinforcement. That way the novice will get the right advice about building a stage that will accommodate the widest range of musical situations.

Lombard as did Eargle, suggested the coming videodisk era has opened up a whole new world of audio/video on location shooting that is just beginning to mushroom. Newer, more technologically sophisticated audio and video recording is imminent.

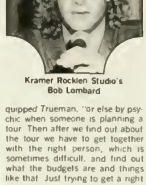
"The film and videotape industry," he suggested, "will become much more important to the music industry and will make money for all segments of the business."

Panel members also pointed out that their services were not directed strictly at the music business but bluecrative work was coming from various industrial and trade sources.

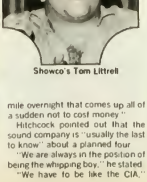


Moderator JBL's John Eargle

FM Productions' Larry Hitchcock



Kramer Rocklen Studio's Bob Lombard



Showco's Tom Littrell

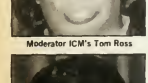
Mountain Sound's Barry Bozeman

See Factor's Andy Truman

Agents Discuss Changed Economics, Demographics

By ROMAN KOZAK

Moderator ICM's Tom Ross



Regency Artists' Peter Grosskight

Booking agents, promoters, managers and the acts themselves will have to learn how to do with less in this period of economic uncertainty and changing demographics But now is also a period of great opportunity for a new generation of new acts and new venues.

That was the general consensus of the Forum panelists at the "Booking Agents—Winning In A Period Of Economic Uncertainty" session.

Moderator of the panel was Tom Ross of ICM Other panelists included Peter Grosskight of Regency Artists, Steve Jensen of ICM, Ron Rainey of Magna Artists and Hal Ray of William Morris. Before the questions began each of the agents gave his summation of the problems, and some of the solutions

In his remarks Rainey said booking agents will now have to look toward longer contracts with their acts, because with less record company support new acts will have to play locally, and it will take them that much longer to break nationally

Ray said agents will have to do some drastic things to get the business moving again Among his solutions: better packaging with three-act shows, lower ticket prices, lower road and production costs, special attention to increasing sales in each market, longer contracts and continued resistance to national promoters in order to keep the local promoters in business

"Difficult times will turn to good times," predicted ICM's Jensen, who said the emphasis must be put on packaging, especially in terms of country and soft rock acts that attract an older "blue collar" audience. Baby acts, meanwhile, will have to show some radio or sales

Magna's Ron Rainey

action before they can expect any major agency commitment

Ross added that as far as ICM is concerned, business this summer was off by only 10%, and some of the Pine Knob type of outdoor shows actually showed a significant improvement this year. He also noted the increase of 400 to 800 seat clubs around the country as a source of optimism

To bolster the market where it is soft, Ross suggested that many ticket prices should be lowered to $6.50 and $7.50. Longer commitments may be needed, he said, with a greater emphasis on regional tours Promoters will have to be pressured to "dig in" with such street promotions as posters, flyers and using city buses.

Ross said that acts, too, will have to learn how to economize by cutting their crews and their own luxuries. He said acts that play smaller venues don't need to take "a mini-oil equipment" on the road with them. That can be rented locally Also, if acts can't draw their guarantees, then they will have to be lowered. Some acts will have to work on percentages, as most acts did until about five years ago.

"But you also have to be realistic," pointed out Ray "It is easy to say that you have to cut back, but if you do that, there always may be somebody down the street who may offer something better."

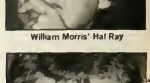
Despite the talk of cutting down, the booking agents in their panel (as did the promoters, facility managers and managers in theirs) acknowledged that most acts have a career peak of about three years, during which time they have to make as much money as they can.

It is also the period when acts have the most power, and if one agent, promoter or manager can't give them what they want, they can always get it from someone else willing to lose money on them, if only as a way of gaining entry into the marketplace.

And while the agents noted that with changing demographics some of the established acts are losing their appeal, and others will have to be booked "at a lower MOR type of clubs and theatres in the round, it is nevertheless an exciting time in the business because of the fresh new talent coming into it.

"This renaissance in new acts is

William Morris' Hal Ray



ICM's Steve Jensen

due to the fact that a lot of these acts have been living on their live performances so they know how to please a live audience. In many respects this is a booking agent's dream. Many times you would get an act with a fantastic selling record, but it only played together two times," said Ross.

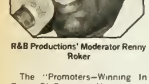
'We Promoters Have No Power,' Maintains Graham

OCTOBER 6, 1979, BILLBOARD

But Others Enthusiastic For Future

R&B Productions' Moderator Renny Roker

The "Promoters—Winning In Times Of Economic Uncertainty" Forum panel was a lesson, often expressed in blunt terms, as to how tough a business this can be.



Rowe Productions' Leonard Rowe

"This is the most exciting business that is legal you can ever get into. We are the Joe Dimaggios and the Joe Namaths to the young marketing grads," said panelist Bill Graham, who was generally pessimistic about the prospects of any young promoter getting meaningful help from industry veterans, who, he said, were in the same (economic) lifeboat

"I certainly don't have any solutions," said Graham "Those who are winning can come here and talk about communication, and then they go home and sharpen their knives You can talk all you want, but when most of us are in a lifeboat, the question is what do you hoard? The winners won't help you They will eat you.

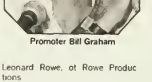
"The battle here is between the promoter and the agent. And that agent has the fear of losing his act to another agent, so he cuts the rider as hard as he can, regardless as to whether it is fair to the promoter or not.

"To make changes you have to have the power to make changes. And we promoters have no power The power goes from the artist to the manager and the agent and then it stops If an artist has a price and it you can't meet it, somebody else will "

Not all the other promoters were as pessimistic as Graham, however.

"I would rather have an ally than an adversary," panel moderator Renny Roker of R&B Productions, told the young promoters. "Because if I am only doing the eating, my stomach will be too big and I will not be able to move.

Others on the panel included Danny Bramson, of the Universal Amphitheatre, Nancy Engler, of the Aladdin Hotel, Las Vegas; Army Granat, of Jam Productions, and

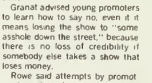


Promoter Bill Graham

Leonard Rowe, of Rowe Productions

Granat advised young promoters to learn how to say no, even if it means losing the show to "some asshole down the street," because there is no loss of credibility if somebody else takes a show that loses money.

Rowe said attempts by promoters to unite to force agents to give them better deals have never been



Universal Amphitheatre's Danny Bramson

successful because of the fact that someone will always pay more

"A lot of agents know that the deal is no good. On some shows I need to gross $82,000 to make $2,000 And if the gross is only $50,000, then I lose $30,000. But the problem is just to get the show," said Rowe

One promoter with an enviable position was Danny Bramson, who this summer did 100 shows in 103 days at the Universal Amphitheatre at Universal City, Calif., a 5,300 seat outdoor venue, where agents and acts are now fighting to get into Graham compared the Amphitheatre to his Filmores of several years past as venues where the promoter could pretty much call his own shots with the acts who were coming in.

"We have been known to get a rider of 20 pages and handed back a rider of 50 pages But most other venues do not have this clout. You are dealing with tremendous egos. The agent and managers often treat their acts like they were God. But some things we can't allow. You cannot have a provision, as Elton John wanted, where he could cancel up to five days before his date for any reason," said Bramson.

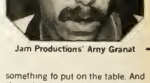
In replying to questions from promoters trying to get into the business, Roker, Rowe and Granat had virtually the same advice.

"No one should be discouraged about getting into this business. If you keep throwing a rock long enough of anything you are bound to hit it," said Rowe

"Don't give up But make sure your head is hard enough to hit the wall time and time again," said Granat

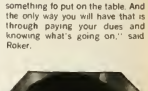
"The most important thing for young promoters is to be in a hurry, but to make the wise choice as to where to go. Nobody will do business with you unless you have

Granat Says Some Must Be Negative



Jam Productions' Army Granat

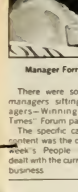
something to put on the table And the only way you will have that is through paying your dues and knowing what's going on," said Roker.



Aladdin Hotel's Nancy Engler

Talent Managers Concur: Today's Business Not So Bad

Moderator Frontline Management's Mike Klentner



Manager Forrest Hamilton

There were some pretty angry managers sitting on the "Managers—Winning In Uncertain Times" Forum panel.

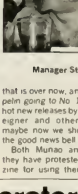
The specific cause of their discontent was the cover story of that week's People magazine which dealt with the current malaise in the business.

Of six acts whose pictures appeared on the People cover, the managers of two, Susan Munao representing Donna Summer, and Keh Kragen, representing Kenny Rogers were on the panel. Also on the panel were Bud Prager, manager of Foreigner and Sniff N' the Tears, Eric Gardner Todd Rundgren's manager, Steve Gold, War's manager, Gary Borman, who represents such new acts as Kitty hawk, John Klemmer, Robben Ford and Tom Lee Bradley, and Forrest Hamilton, whose clients include Ronnie Laws, the Dramatics and Five Special.

Manager Susan Munao

"Things may be a little harder, but we shouldn't be ringing doom's bell," said Michael Klentner, vice president of Front Line Management and moderator of the panel, leading through a copy of People. "When there was the gas crisis, I couldn't see a kid sitting four hours in line and then going to Licorice Pizza (a retail record outlet). But that is over now, and with Led Zeppelin going to No. 1 in a week and hot new releases by Bob Dylan, Foreigner and others coming up, maybe now we should be ringing the good news bell."

Manager Gary Borman



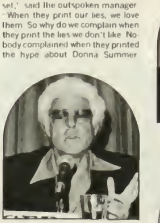
Manager Steve Gold

Both Munao and Kragen said they have protested to the magazine for using their artists in the story. Steve Gold was a bit more philosophic.

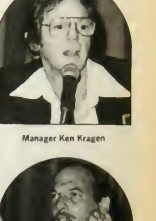
"I don't know why you're so upset," said the outspoken manager. "When they print our lies, we love them. So why do we complain when they print the lies we don't like. Nobody complained when they printed the hype about Donna Summer and now it is just the tail end of the same coin."

When the managers finally got around to discussing their philosophies of "winning in times of economic uncertainty" it became obvious that each had a different outlook based upon the needs of his or her own particular client.

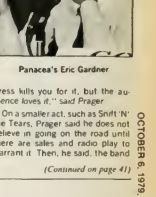
Economic gloom or not, Prager said that Foreigner is now going on the road with the biggest show it has ever had. As a manager, he said, he could "only complain" because the ultimate responsibility and decision lies with the musicians. They want the special effects, the smoke and strobes. "The press kills you for it, but the audience loves it," said Prager.



Manager Bud Prager



Manager Ken Kragen



Panacea's Eric Gardner

On a smaller act, such as Sniff 'N' the Tears, Prager said he does not believe in ringing on the road until there are sales and radio play to warrant it. Then, he said, the band

(Continued on page 41)

Facility Operators Cut Expenses

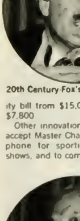
Ways of cutting costs and at the same time putting on varied shows that will draw large crowds was the topic of the Forum panel, "Facilities—Challenges Facing Facility Operators."

Participants in the panel, moderated by Claire Rothman of the Inglewood Calif. Forum, were Patrick Darr of the Capitol Centre outside Washington, D.C., Robert Franklin of Madison Square Garden, Frank Fried of Rosemont Horizon in Chicago, Bruce Lahti of Olympia Stadium in Detroit and Shelly Saltman of the 20th Century Fox sports and television department.

"I think change is challenge," said Rothman, opening the session. "In 12 years we have gone from small clubs and venues to arenas, then stadiums, and then we joked about renting out Rhode Island for a concert. Now we have gone a full circle back into the clubs."

Each of the panelists, however, had ideas on how to make things better for the big venues in his opening remarks.

Lahti, who controls four facilities in the Detroit area, said that among the things he has done to cut expenses is to change the lighting at Cobo Hall to mercury vapor lamps for use during cleanup operations. This alone, he said, cut his electric bill from $15,000 a month to $7,800.



20th Century Fox's Shelly Saltman

Other innovations have been to accept Master Charge and Visa by phone for sporting and family shows, and to combine the ushers and the security personnel into one "I-invited force that is cheaper and can better respond to the kids."

Lahti said that now tickets are being printed in blocks of 26, and can be ready in 1½ days. Also he has two nurses on duty on all of his shows, who fill out reports of any injuries immediately after they happen. This, he said, cuts insurance costs and discourages frivolous litigation.

Saltman, who is involved in sporting events and such projects as the "Battle Of The Network Stars" and "The Battle Of The NFL Cheerleaders" rather than music, suggested to the arena operators that they look for new and offbeat projects that would draw customers. Among them, he cited indoor soccer and professional rodeo in the Southwest.

"If you are going to survive in this business, you cannot wait for the agents to call you," Fried told the facility operators. "You have to come up with your own ideas. You have to create the situation and the concept. That will be the extra edge you have."

Moderator The Forum's Claire Rothman

Along those lines, Darr told of some of the new ideas adopted by the Capitol Centre to attract fans in the normally quiet summer months. The venue has coproduced some concerts at a lower $4.50 price, and has combined some of its concerts with a carnival in the parking lot. As a result, Darr said, his venue was hardly hit at all by the summer slowdown.

Capitol Centre's Patrick Darr

Also claiming to do well was Madison Square Garden, whose Robert Franklin said the facility was putting on 21 shows in 23 days in September.

"Our biggest challenge is rising costs. That is no secret to anyone playing the Garden," said Franklin. "It is easy to make fun of backstage requirements, of groups' riders reading five lbs. of M&Ms (no yellows), but much more significant are the production costs. Where it was once possible to get by with one or two semis, some groups now use eight, nine or 10."

The questions the arena managers were asked centered around the topics of exclusivity for promoters, and the union situation.

On the former question it appeared to be the panel's consensus that a new or struggling hall can benefit from an established promoter, but in the long run one promoter using a hall can get stale, and new people with new ideas may be necessary. At the same time it was pointed out that venues are often approached by fledgling promoters who do not know the business.

The complexity of the union situation was revealed by Franklin, who said Madison Square Garden has to deal with 17 different unions to put on a show, with different negotiations going on almost every week.

Some progress has been made in cutting down excessive union demands, Franklin said. For instance, it used to be a requirement that three teamsters had to be called for every semi that came into the building. Now it has been reduced so that after the third semi it is down to two (each at $100).

Olympia Stadium's Bruce Lahti

Madison Square Garden's Robert Franklin

Rosemont Horizon's Frank Fried

More Selectivity By Labels Seen In Pacting New Acts

Will the greater selectivity imposed on labels as a result of this year's business downturn help or hinder talent development? That was the main issue discussed at the Forum's artist development panel chaired by former CBS executive Jonathan Coffino.

Also on the panel were Herbie Herbert, manager of Journey, Jerry Mickelson of Jam Productions, Danny Socolof of the Uptown Theatre, Flo & Eddie, television veteran Ken Ehrlich, A&M's Martin Kirkup, Infinity's Mary Beth Medley and CBS' Arma Andon, Al DeMarino and Ron McCarrell.

"We'll have to show more discernment in the future," said Andon. "In the past we've dealt with bands that shouldn't have been signed in the first place.

"At CBS we started getting more selective 12 or 18 months ago," Andon added. "It had nothing to do with the recession or dip in the industry."

"While we're going to be more careful about signing acts, when we do put an act on the road, we'll go all out and work it as in the past. Companies must keep believing in artists; if we panic and pull back, we'll be out of superstar bands in 1982-83.

"It can cost $25,000 to $30,000 a week to put an act out onto," said Andon. "We'll go into the bank a bit, but we're going to have to start looking for promoters and club owners to gamble with us."

Moderator Coffino added "Record companies went too far and got caught up in their own hype. They thought the business was a bottomless pit, and then the bottom dropped out.

"The days are over," Coffino said, "when record companies were serve as banks. The idea of a label taking $200,000 and working on an act just won't happen anymore. Fewer acts will go out on the road and tours will be regional instead of national, they'll stem from airplay."

Ron McCarrell, vice president of marketing for Epic, Portrait & Associated Labels, said, "I'm in the music business, with an equal emphasis on music and the business. I'm not interested in our signing acts that can't sell large amounts of records."

But Flo & Eddie disagreed. "When you start cutting the acts

(Continued on page 41)

Independent producer Kenny Ehrlich

Moderator Jonathan Coffino

Infinity's Mary Beth Medley

A&M's Martin Kirkup

Uptown Theatre/Neo-Space Productions' Danny Socolof

Cue/Warner Bros.' Jane Schwartz

Jam Productions' Jerry Mickelson

Artists Howard "Eddie" Kaylan & Mark "Flo" Volman

Columbia's Arma Andon

Columbia's Ron McCarrell

Epic's Al DeMarino

Manager Herbie Herbert

Publicists Mull Bad Press: Better Than None At All?

Co-Moderator Atlantic Records' Paul Cooper

Publicist Michael Gershman

Arista's Dennis Fine

Publicist Norman Winter

Publicist Howard Bloom

Motown's Bob Jones

Co-Moderator A&M's Mike Gormley

Publicist Molly Wax

LOS ANGELES—Is bad press better than no press at all? That was the most provocative question posed at the Talent Forum publicist's panel, chaired by Atlantic's Paul Cooper and also including Arista's Dennis Fine, A&M's Mike Gormley, Motown's Bob Jones and independent publicists Howard Bloom, Michael Gershman, Bob Levinson, Morty Wax and Norman Winter.

A&M's Gormley opened the debate when he said, "If a band has had a rough time with the press, I'm not going to mail its new album out to reviewers. They can call up and request it, but I don't think I'd go along with them if I know that the publication hates the group.

"Some writers don't have a lot of professionalism," Gormley explained. "A lot of artists have told me lately that they're tired of talking to writers who haven't heard the album and just come in and say, 'tell me a story.'"

Arista's Fine agreed with Gormley's point about avoiding bad press, though he added that the key is to find the writer who is most sympathetic to your artist.

But independent publicist Wax sided with audience member Michelle Myer of Ken Fowley's Bad Boy Music, who argued, "there's no such thing as good press and bad press, there's only press."

Gormley pointed out that publicity has come a long way in recent years. "It used to be finger pointing street stuff," he says, "but now it's fairly sophisticated. Publicity strategies can include not doing press as well as doing it selectively."

In keeping with the title of the panel, "Can P.R. Ease The Budget Crunch?," Gormley stated: "We get exposure for acts at little or no cost. As advertising budgets are reduced, that can be offset by putting an emphasis on the editorial side. A manager might want an ad, and if that can't be delivered, we can make up for it by getting a story."

Independent publicist Bloom agreed. "To buy one-page ads in People, Us, Rolling Stone and Circus would cost the same as a p.r. campaign for an entire year, which, if well done, would secure stories in all of those publications plus more than 500 other stories and breaks."

Gershman reminded those in attendance not to lose perspective as a result of the industry's recent woes. "The record business had over-expanded in the last few years, and now it's over contracting," he said.

"In any case the p.r. function remains the same. There are 15,000 consumer outlets for stories in the U.S. and that number doesn't increase or decrease because of problems in the record business."

Motown's Jones said his department

(Continued on page 41)

Industry Overreacting Today, Says Klemmer

By PAUL GREIN

John Klemmer sparked the Forum panel "The Buck Stops Here" with an artist's view of the business' recent malaise. "I would hate to see an industry problem create a music problem," he said. "A lot of artists are concerned that they won't be getting tour support and promotion."

"Yes, there are a lot of over indulgent acts that demand six limos and a ping pong table in the dressing room," Klemmer acknowledged. "But I can't help but think that just as the industry overshipped for years, it is now overreacting the other way."

The panel was moderated by Carol Sidlow of the William Morris Agency and also included Paul Cheslow, Tom Scott's manager, attorney John Frankenheimer, manager Connie Pappas, Columbia's Peter Philbin, Greg Perloff of Bill Graham Presents and Shelly Heber and Leanne Myers of Image Marketing.

Attorney Frankenheimer added, "I'm bored with hearing about the tragedies of the music business. By the time it gets to People Magazine, you know it's old news.

"There may be problems for superstar acts on the road," Frankenheimer said, "but there's a much healthier club scene for new acts. Six years ago in L.A. there were two clubs, now there are eight."

Greg Perloff seconded the point about new acts. "Three years ago the kids who were 16 to 18 didn't have new bands of their own and the older bands didn't appeal to them. We'd lost that age group, but now with acts like the Knack and Rickie Lee Jones, they're back in."

Peter Philbin added that "a lot of artists who sold records in the '70s won't in the '80s. The artists who sold in the '50s mostly didn't survive into the '60s. And people will probably again take a hard look at long-standing acts."

While Frankenheimer conceded that changes have to be made in operating procedures throughout the industry, he added that "adjustments can be made in areas other than artist deals.

"Record companies are trying to hold down royalties and advances," Frankenheimer noted, "but deals don't have to vary that much from prior times. Those of us who represent artists shouldn't be leading lambs to the slaughter."

Perloff added that one improvement could be made if communication in the business were better. Promoters can't talk to managers without first talking to the agent," he said. "And I can't remember the last time an artist development per-

(Continued on page 41)

William Morris Agency's Moderator Carol Sidlow

Bill Graham Presents' Greg Perloff

Manager Paul Cheslow

Artist John Klemmer

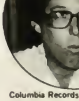
Vision Management's Leanne Myers

Columbia Records' Peter Philbin

Attorney John Frankenheimer

Image Marketing's Shelly Heber

Columbia's Debbie Newman


Manager Connie Pappas

Financing Rock Bands Costlier, And Climbing

The awesome sums of money required to break and maintain a rock act was the subject of discussion at the "Finances Of Rock'N'Roll" panel at the Forum.

Moderator of the panel was Mike Lushka, vice president of Motown Records. The participants included Al Teller, president of Windsong Records; Mark Hammerman of Elektra's artist development department, attorney Neville Johnson, Ira Blacker manager of Brainstorm, Greg McCutcheon, of Coastal Artists; Ron Rainey of Magna Artists and Toby Mamis of American Entertainment Management.

The record company is like a giant cow or pig with a lot of nipples and the rest of the industry sucks off it," said Teller, beginning his rundown of just what it costs a record company to break a new act.

Recording costs for a debut LP average about $75,000, "if you are lucky," said Teller. "Throw in an artist's advance of $10,000 to $25,000, and even before you have a record you may be in for $125,000. Then LP graphics are $8,000 to $10,000. Add ancillary support material, order forms, bios, trade ads and you have $3,000 and more.

"This is still before pressing, shipping, mailing and basic advertising. The records are shipped to a distribution system geared to 90-day and 120-day dating, so you don't see any money till then. Independent promotion on the record could cost from $25,000 to $50,000. If it is an LP act, it has to get out and play, and then you think in terms of tour support.

"There has been an unwritten rule that record companies must pay to get their acts out on the road. If lucky, that band may earn $500 a night. The rest the company pays."

This could go on for several months, added Teller, during which time the record company also has to provide living expenses for the band. Most debut LPs don't make it, so if the record company makes the decision to go with a second LP, then the whole process starts all over. If a record company is carrying 20 such acts, it can be a tremendous investment, noted Teller.

In his remarks Blacker noted that the breakeven point in record sales has also risen dramatically. It was about 50,000 units 12 years ago and now it is 150,000. Also, he said, because of booming record sales the last two years, record companies have assumed unrealistic expectations. But now they must go back to thinking in terms of what

(Continued on page 41)

Moderator Motown's Mike Lushka

Manager Ira Blacker

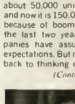
Coastal Artists' Greg McCutcheon

American Entertainment International's Toby Mamis

Windsong's Al Teller

Magna's Ron Rainey

Attorney Neville Johnson


Elektra/Asylum's Mark Hammerman

New Wave & Reggae May Flower Even More In '80s

LOS ANGELES—The future of new wave and reggae, the changing face of radio, the rise of new clubs and new labels and the potentials of cheaper audio and video technology were all topics discussed at the "Meeting The Musical Challenges Of The '80s" Forum panel.

But whatever the changes, it was apparent from the panel that the new will be firmly based on the music that preceded it.

"Everything in the old wave will come back in the new music, but in a new way," said Eppy Epstein, of My Father's Place club, who was the moderator.

Others on the panel included reggae poet Linton Johnson, who opened the session by reciting his own composition, "Ape Of Reality," also on the panel were Ken Berry, who runs Virgin Records in the U.S., Dan Bourgoise, of the Bugs Music Group; Bruce Garfield, of Capitol's a&r department; Lister Hewan-Lowe from Mango Records; and Warren Smith, from Rocker's International.

In the frequently freewheeling session it was pointed out that much of the impetus for the new music has come from the clubs, which have spawned such acts as the Knack, Blondie and a host of the British new wavers.

"In the U.K. we had the punk movement," said Berry. "The record sales from that were strong, and a number of groups have come out of that here, but now they do more songs.

"In the States the club circuit has grown in a big way, and now U.K. groups can come and do a whole tour paying their own way. Also there are the rock discos that have opened in New York," he continued out that even with minimal radio play, Bob Marley could still sellout Madison Square Garden.

"When radio sees the demand for the new music, it will adjust, just like the record companies had to adjust. And just like in the early days of progressive rock, there will be outlaw stations that will struggle for a while," said Capitol's Garfield.

"Radio is changing," added Epstein. "WPIX-FM in New York now plays stuff the other stations don't have the balls to. And while its book is not that good yet, it has only started doing this. But on the street, that is the station people are listening to."

Most of the panelists agreed that music is going back to the basics, with the Knack LP, for instance costing only $18,000 to make. But how long this would continue was not certain.

"Certain types of bands will continue to work with 8 track and 16 track studios, but this will not expand to other acts. Cheap LPs will not come across the board," said Berry.

A prediction by David Robinson, president of Stiff Records, which appeared in a special Forum issue of Reggae News, that the singles market will be the big thing, was disputed by some panelists. It was, however, noted that some of the new labels, which began with singles, may become a significant force in the marketplace.

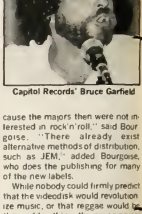
"Blues, rockabilly, reggae and new wave labels are starting up and already have begun, and they are like the small labels of the '50s which began and then grew be cause the majors then were not interested in rock'n'roll," said Bourgoise. "There already exist alternative methods of distribution, such as JEM," added Bourgoise, who does the publishing for many of the new labels.

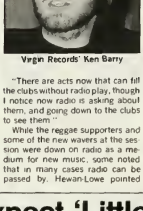
While nobody could firmly predict that the videodisk would revolutionize music, or that reggae would be the next big thing, there was agreement that music would be much more diversified in the future, with the record companies no longer concentrating on existing acts at their offshoots.

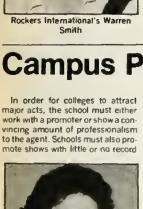
And will the old acts survive into the '80s? "Talent is the factor," concluded Garfield.

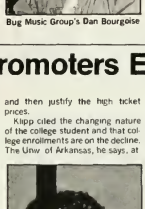
Artist Linton Kwesi Johnson

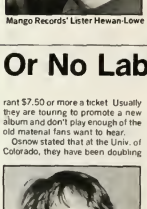
My Father's Place's Moderator Michael "Eppy" Epstein


Capitol Records' Bruce Garfield


Virgin Records' Ken Barry


Rockers International's Warren Smith


Bug Music Group's Dan Bourgoise


Mango Records' Lister Hewan-Lowe

Campus Promoters Expect 'Little Or No Label Support'

By ED HARRISON

In order for colleges to attract major acts, the school must either work with a promoter or show a convincing amount of professionalism to the agent. Schools must also promote shows with little or no record company support due to the economics of the industry.

On the Forum panel entitled "The Campus Circuit: Presenting The Major Acts," panelists including moderator Barbara Hubbard, New Mexico State Univ.; Carl Bressler, Michigan State Univ.; Joe Spereno, Magna Artists; Bob Frymire, independent; Joel Klipp, Univ. of Arkansas, Stu Osnow, Univ. of Colorado; Larry Butler, Warner Bros and Tom Sparrow, Auburn Univ., discussed the rising costs in producing a college show as well as what it takes to attract a major act and then justify the high ticket prices.

Klipp cited the changing nature of the college student and that college enrollments are on the decline. The Univ. of Arkansas, he says, attracts between 20%-40% student audience and to present a show geared to non-students must be justified.

Klipp complained that many acts don't give enough of a show to warrant $7.50 or more a ticket. Usually they are touring to promote a new album and don't play enough of the old material fans want to hear.

Osnow stated that at the Univ. of Colorado, they have been doubling and tripling up on concerts while still maintaining professionalism and keeping expenses to a minimum.

Spereno argued that longer sets and more acts aren't needed as much as more of a show by the performer. Spereno said the length of a show, whether 75 minutes or 90 minutes, should be as long as it takes for the act to get its point across.

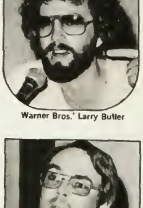
Bressler commented that from his experience, in order to get the "class A" acts, you have to do the "B" acts and probably lose money. "You just try to lose as little as possible on the B acts," Bressler stated.

Spereno said that just because a school presents two agency acts

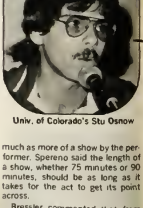
(Continued on page 41)

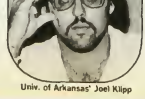
Michigan State Univ.'s Carl Bressler

Univ. New Mexico's Moderator Barbara Hubbard


Warner Bros.' Larry Butler

Bob Frymire, independent


Univ. of Colorado's Stu Osnow


Univ. of Arkansas' Joel Klipp

Auburn Univ.'s Tom Sparrow

Magna's Joe Spereno

Accessory Sellers Protest And Fight Pirates

The problems of piracy and attracting buyers dominated the discussion at the Forum panel, "Merchandising." Once the "illegitimate child of the record industry," as Winterland's Del Furano called his trade, he noted that merchandising has become a large part of the music business.

The session, moderated by Furano, included panelists JoAnn Geffen of Commodores Entertainment, Jerry Landry of PromoVision,

Ken Adamany Associates, Tom Miller

Robert Lombard of the Kramer Rockien Studio and Tom Miller of the Ken Adamany Associates Management Group.

"Piracy is the biggest problem at the concert level," said Furano. "An artist's gross can be cut in half if there are large groups of pirates outside the hall. It's hard to make local or national authorities aware of the problem.

"One of the most valuable tools in battling piracy is that we had the group's logo copyrighted 2½ years ago," noted Miller. "But legal protections are loose. Trying to prosecute is a big problem."

Moderator Winterland's Del Furano

"In many cases, you go to the local community and get the local vending laws changed," urged Furano of what merchandisers can do beyond the concert hall.

Competition with pirates is a problem. Although all agreed that a legitimate operation's products are of higher quality, they sometimes lack the gaudy appeal of the pirates' material. "Kids want the Grateful Dead skull so big on their chests that it can be seen two miles away," lamented Furano. Because it is often the artists' management firm which controls the design of the shirt, Furano is urging such firms to make their products more competitive.

As for price and selection, two areas in which pirates have the upper hand, all agreed there's not much which can be done about them. "In order for us to make a profit, we have to mark up merchandise four times. If we were selling golf shirts, they'd be as high as $15 or $16," stated Furano. "The more items we have, the longer it takes to check them in and check them out."

With current slippages keeping him and his staff up until 4 a.m. after a concert, Furano does not feel he can handle a larger selection.

Kramer Rockien Studio's Bob Lombard

As for why legitimate operations don't battle it out on the streets with the pirates, instead of staying inside the hall, Miller said, "You're defeating the whole purpose of taking them to court by puffing your self on the same level with them."

The legitimate operation's staff was also mentioned as being put in danger of assaults and robberies.

Another point covered was why black concertgoers are less likely to buy T-shirts than their white counterparts. "We've worked with several black acts. For some reason, black acts don't sell shirts," voiced Miller.

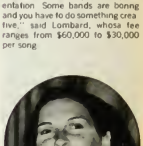
PromoVision's Jerry Landry

Geffen, whose firm handles merchandising exclusively for the Commodores, noted that T-shirts and souvenir programs are the biggest merchandising sellers for the group. However, she revealed other problems. "Merchandising is new in the black area. Since most of the sales are in the pop market, first your group has to crossover into the white market. If you're only dealing with a specific market, your volume is low."

As for retail licensees, she said, "We have to convince them that we have enough of a following that's going to make them some money."

Fan clubs, especially when combined with mail order, were mentioned as aids in selling records. "You get a feel of who your market is and who is buying your records," said Geffen.

Only briefly touched on were the uses of video. Lombard creates video clips for use in stores while Landry distributes such materials. "We help record companies merchandise a record by a video presentation. Some bands are boring and you have to do something creative," said Lombard, whose fee ranges from $60,000 to $30,000 per song.



Commodores Entertainment's Joann Geffen

For television advertising, Landry suggested "going into secondary tv stations. Go into non-prime time. Go into Fresno. You spend one third the money and get back twice the effectiveness."

Though Furano suggested that because of the economy, more record companies may get involved in their own merchandising, Landry said, "Every time a record company tries to do something outside of selling records, it always fails."

Night gets down and the audience loves it.

Night puts on a first class performance.

Flo & Eddie give a side-splitting show.

The Rollers show why their audience continues to expand.

The Rollers unleash their unique brand of rock.

Moon Martin changes the pace but continues to generate excitement.

Flo, right, & Eddie's antics delight the Forum audience.

Prager and Anderson Land Manager Of Year Honors

Bud Prager, manager of Foreigner, and Scott Anderson manager of the Knack, shared the Forum's manager of the year award while Berry Fey was named concert promoter of the year and the Knack was named the breakout act of the year.

The Talent Forum awards are the only industry awards given to anyone involved in the business as pects of rock'n'roll. This was acknowledged by Prager in accepting his award.

There is a country music hall of fame and a Black Music Assn., and soon we will probably be facing a disco hall of fame. But there is never anything for rock'n'roll. It is food for thought that the industry has never taken the time to recognize the business people in rock'n'roll who have made the whole music industry so much more significant," said Prager.

Other winners included Steve Jensen of ICM as staff booking agent of the year. Dan Weiner, president of Monterey Peninsula, was named the top independent agent.

Top talent buyer for hotels, fairs and parks was Sonny Anderson of Disneyland and Disneyworld.

The top talent buyer for colleges was Tracy Gershon of the Univ. of California at Santa Barbara. The artist relations/development executive of the year was Ray Bottocchio from RCA. David Braun was named the top entertainment attorney. The top facility manager was Claire Rothman of the Forum in Inglewood, Calif. And the award for the top nightclub went to Elmer Valentine, owner of the Roxy and the Whisky clubs in L.A.

A special Steve Wolf Memorial Award went to Hank LoConti of the Agora chain of clubs. This award came from Billboard Magazine itself. The other awards were voted by the industry.

Chuck Morris of Feyline accepts the award for Barry Fey as promoter of the year.

Disneyland and Disneyworld's Sonny Anderson gives a large grin receiving his award as top talent buyer for hotels, fairs and parks.

Bud Prager happily displays his manager of the year award.

Feyline's Pam Moore shows off booking agent of the year—staff award won by ICM's Steve Jensen.

Jeff Cheen of the Inglewood Forum picks up the facility manager of the year award won by Claire Rothman.

Jean Williams presents a shocked Hank Lo Conti with the 1979 Steve Wolf Memorial Award.

Flo & Eddie present Steve Jensen's booking agent of the year—staff award, which is picked up by Pam Moore.

Small Clubs

● *Continued from page 31*

out going through the record company.

"A club owner should not depend on record company promotion people," voiced LoConti, who feels the club should find novel ways to obtain patrons. He noted that a Blackfoot show he staged in his Atlanta venue attracted turnaway crowds as 600 tickets were given away and the stubs from an Eric Clapton show that night in another hall were accepted for entrance. "We caused a riot," he noted in retrospect.

Hansen added that clubs have to be careful where promotion is placed. "A lot of kids don't read newspapers. With gas at a buck a gallon, there's less driving up and down the streets and that's where most kids listen to the radio." He suggested more poster advertising where target audiences congregate.

"Lots of concert promoters are opening small clubs to develop talent," said Epstein. It was generally acknowledged that if a concert promotion firm opens its own small hall, it can groom acts and stay with them until they are at the arena level.

Flo & Eddie clown around at the awards presentation.

Conference attendees enjoy dinner and conversation prior to the awards presentation.

With the awards activities about to begin, Forum attendees take a last moment to chat.

Forum registrants dine while awaiting the presentation of Billboard's 1979 Talent Awards.

Talent Forum Report

8 Acts Entertain Brightly

Attendees at the Talent Forum had an opportunity to sample a diverse roster of talent as eight acts performed during the four evenings culminating with the contemporary musical comedy routine of Flo & Eddie on the final banquet night. Flo & Eddie also gave out the Talent Forum awards (See separate story).

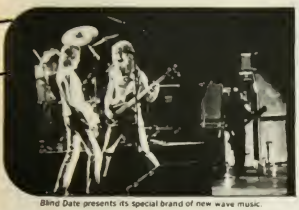
Opening the evenings entertainment was Kittyhawk, a four man fusion group on EMI Records. They were followed by the straight ahead rock n'roll of Capitol's Moon Martin. The evening ended with Night a seven-person progressive rock act on Planet Records led by a statuesque woman lead singer. All acts at the Talent Forum played for about 40 minutes each.

The next night the entertainment was provided by Blind Date, a four man hard rock metal band on Windsong Records, and by the light blues and basic rock n'roll sounds of the Fabulous Thunderbirds, a four man act on Takoma/Chrysalis Records.

The third night was devoted to the music of Ansta's (formerly Bay City) Rollers, which is now developing a harder, more rocking sound. Headlining that night was War, the veteran rock jazz/funk group, which received the warmest response of all.

Alvin John Waples, program director at KRTT AM, opens the evening's entertainment by introducing Blind Date and the Fabulous Thunderbirds.

The Fabulous Thunderbirds display their special blend of blues/rock



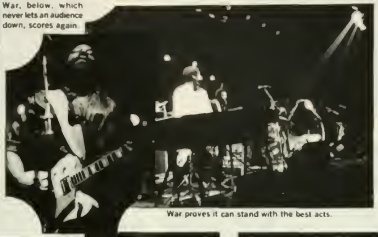
Blind Date presents its special brand of new wave music.

Blind Data is confident in its approach to new wave music.

The Fabulous Thunderbirds enjoy rousing applause when they are showcased.

Right, Rick Dees, Mushroom recording artist and KHJ-AM personality, performs a comedy routine while acting as MC for the evening. Left, husband/wife team Rick & Julie Dees upset the house with their comedy act.

War, below, which never lets an audience down, scores again.



War proves it can stand with the best acts.

War combines musicality, showmanship and sex appeal.

The Rollers, formerly the Bay City Rollers, have fans crowded into the lobby just to catch a glance.

Richard Perry, president of Planet Records, is on hand to introduce his hot group Night.

Night receives raves for its performance.

Moon Martin's brand of rock n'roll pleases the packed house.

No stone is left unturned as Kittyhawk dishes up its jazz/rock fusion.

Kittyhawk's musicianship proves outstanding.

Kittyhawk switches instruments.

Talent Forum Report

Jerry Weintraub, right, and Bob Finkelstein, left, playfully accost Irving Azoff.

From left, Jerry Weintraub, Irving Azoff and Sal Bonafede are on hand for the keynote speech.

Ron Rainey, left, and Al Teller confer before entering a session at the Forum.

Nancy Nathan, above, waits for her question to be answered.

Barbara Hubbard, above, chats with Yul Woodward following a college session.

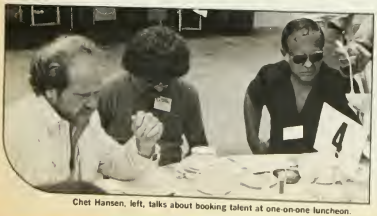
Greg McCutcheon challenges a panel on a specific point.

John Klemmer, right, listens attentively to conference attendee.

Maxx Kidd, left, makes his point at the Forum.

Tom Ross, left, heads a table at one-on-one lunch.

Claire Rothman, center, explains concert facility procedures at one-on-one luncheon.



Chet Hansen, left, talks about booking talent at one-on-one luncheon.

Mike Klenfner, center, takes questions from those at his table at a one-on-one lunch.

Keynote By Finkelstein

• Continued from page 10

Your Mind session, Jay Cooper, attorney, Barry Fey moderator, Feyline Productions, Steve Jensen, ICM, Don Dempsey, Epic Records, Mike Klentner, Front Line Management, Finkelstein and Herbie Herbert manager of Journey expressed an optimistic future for the industry

Cooper stated that the recession plaguing the industry will help bring it back to a sense of reality Each panelist expressed ways and means to cut costs and get more mileage from each dollar

The session also touched on contracts and available recourse if an artist breaks the contract, tour support and the lack of it, and the California statute forbidding a personal manager from procuring employment for an act

During "The Buck Stops Here" panel, John Klemmer gave an artist's view of the business' recent malaise He cited many over indulgent acts and how the industry is now overreacting the other way to minimize costs

The artist development panel addressed itself to whether label selectivity on signing will help or hinder talent development

The consensus of panelists of the Booking Agents Winning In A Period Of Economic Uncertainty, was that booking agents managers, promoters and the acts will have to learn to do with less Now is also a period of great opportunity for a new generation of acts and venues

On the managers panel, panelists expressed anger over a People Magazine story which dealt with the industry's ailments

Ways of cutting costs and at the same time putting on varied shows that will draw large crowds was the topic of the 'Facilities Challenges Facing Facility Operators panel

The clubs and small venues session concerned itself with the breaking of acts via clubs, the merits of radio station tie ins and record company involvement

The 'Promoters Winning In Times Of Economic Uncertainty" session focused in on the competitiveness of the business

The problems of piracy dominated the merchandising panel, which is quickly becoming a large part of the music business

The rising cost of sound and lights and how to keep a lid on these rising costs while still providing high quality service was the topic of the 'Sound & Light Reinforcement' panel

The future of new wave and reggae, the changing face of radio, the rise of clubs and new labels were topics discussed at "Meeting The Musical Challenges Of The 80s' panel

The most provocative question at the publicist's panel was whether bad press was better than no press at all Panelists addressed themselves to this and other questions pertaining to the use of the media in developing an act

The subject of the "Finances Of Rock N'Roll" panel was the awesome sums of money required to break and maintain a rock act

The ability of colleges to attract major acts was the core of the college panel in which agents, college bookers and record company personnel explained what it takes to bring a big name act to a college campus

Panelists on the "For Beginners Only' seminar explained that persistence, personal contact and a clear defining of one's goals are the three keys to making it in the music industry

More Selectivity By Labels On Acts

• Continued from page 34

which can't sell 200,000 albums each time out, said Flo (Mark Volman) you risk losing creative artists Not every act can reach its potential in two albums

The idea of dollar concerts as a method of breaking talent was discredited by Martin Kirkup, A&M's vice president of artist development. 'I don't think they sell records or do the act any good, Kirkup said 'You may sellout, but you'll get an audience that's just there because it's cheap, it won't be a particularly attentive audience

Danny Socolof head of Neo-Space Productions and the Uptown Theatre, noted that small halls rather than clubs are the ideal sized venue for developing acts. 'Any promoter can find the right sized hall, Socolof said 'Just call the Mann, Fox or Paramount chains to see if they have an old theatre they're willing to sell'

Veteran television producer/director Ken Ehrlich asked the panelists to keep that medium in mind in developing talent. "Don't give up on tv or be afraid of it,' he said "Today for the first time the prime tv audience was raised on the rock of the '50s Tv has the capacity to do a lot for you, and you have a lot to offer it"

But he added a cautionary note "Television can deliver upwards of 30-50 million viewers at a time So if your act has sold three or four million albums, that's still just a fraction of the tv audience. I've heard network executives say, 'your act has sold six million records? If every one of them watches, we'll get a 13 share'"

Jerry Mickelson of Jam Productions drew an analogy between development of talent in sports and the music business. "We'll take your act and develop it like the farm system in baseball," he said "Your act can climb the ladder building in each individual market"

Beginners Are Success-Tipped

• Continued from page 30

accounts bigger than their salaries And they are all taking each other to lunch and dinner Hey let people get off their asses and work"

Asked where to concentrate the most effort if you are the manager of a new act, Gold answered, "It depends on the music and the band There is no general answer You have to understand who the group is and where you want to go There are no set rules. Rules will inhibit you The record business is the last refuge of laissez faire capitalism. The price you pay for freedom is no security

Concerning the difficulty in getting a record company to listen to a new tape, Battocchio indicated it is a wise idea to get a strong manager "Continue to pursue it There are only so many acts a label can sign, release and then place concentration on.' he said

Hal Ray urged that a manager as well as a band get the most amount of expert specialization as possible

Sam Bellamy, in response to a question about tight FM playlists, indicated that KMET is sensitive to extensive listener surveys and that dictates, to a large degree, what the station plays

On the publicity side Bob Levinson advised 'Don't work in the abstract Figure out who it is you are and what it is you want to accomplish and then set out to do it You want to communicate a message And those that make it in the industry are the survivors More than anything, it's important to have an attitude of survival"

David Yarnell pointed out that the reason why a group usually has a 20 minute segment on a television show such as "Rock Concert" is that it takes that long to generate what that group is like in a concert situation

Anything longer than that stretches the viewer's short attention span Other artists however, given certain justifiable circumstances, like an anniversary, are given a longer shot

He added that it's a good idea to get a new group on videotape if the manager has designs on getting the group on tv

Talent Managers' Panel

• Continued from page 11

should go out with the best show it can When it comes this fall, it will cost $100,000 to build on Atlantic's own promotion I don't think in terms of economy but on what I have to do. added Prager, who said he finances all his own projects

Kragen said Kenny Rogers could go out on his own and please an audience, but he says, artists sometimes feel happier with more support behind him When Rogers had a chance to play with an orchestra recently, he put on one of his best shows

Munao said Summer's music requires an orchestra for her live shows, though she noted that now that her music is going more toward rock and a rock disco fusion, there will be an attempt to make her band a more self contained unit

Munao also noted that audiences expect to be entertained and "this year we staged 'Bad Girls' and the audiences loved it'

Gold said that production costs depend upon the act, and some acts can be built on the road at a price much less than $20,000 a week He says he now has David Clayton Thomas on the road, building his band as he goes along

Gardner, Borman and Hamilton also championed smaller club dates for clients. Gardner said Rundgren's recent club tour, where he played 30 cities, was the most successful financially he ever had, not because the grosses were high but because the nets were

He said he had only a four man crew out with Rundgren, who took only necessary equipment on planes with them as excess baggage Everything else was rented locally With simulcasts arranged in every city, more excitement was built than if it was just a regular tour.

"People want to go to small venues and touch the entertainers again," said Hamilton "The smaller venues are beginning to work again. Acts want to get back to people They want to smell the steak, not just see it sizzling'

College Dates

• Continued from page 36

such as Magna's Jon Luc Ponty and Arlo Guthrie, it doesn't mean the school will get an act the stature of Electric Light Orchestra because it's the manager who makes the decision as to which markets and venues the act will play

Larry Butler, who recently assumed direction of Warner Bros college department, bluntly stated that its doubtful a Rod Stewart or Fleetwood Mac would play a college only because the act is too "big"

Frymire countered by saying that a lot of major acts that aren't selling out are going back to the campuses where there is a high degree of excitement generated

He pointed to Supertramp's date at the Univ of Colorado which helped break the act in the Denver market Frymire also cited acts like Peter Frampton and James Taylor which are also playing a number of college dates.

Bressler stated that students must program as if it were a business. "If you program solely for the sake of loving the act, you shouldn't be booking," he commented

Spereno pointed out that if a school is located in a major market, it can expect not to get the major acts If the school is located in a market "where there is nothing else" and has representation, the school is in a good situation.

Bressler added that with non-mainstream shows like jazz and disco, the school is gambling "You must cater to your audience," he said.

Hubbard closed by stating that promoters and colleges must combine forces to find solutions to the problems of college booking

Financing Rockers

• Continued from page 35

they could accomplish traditionally. Spending money on superstars rather than developing acts contributed to the problem when superstars sales started to dip this year

Hammerman noted there is no way of knowing which LPs will take off and which ones will come back But costs are still increasing, so that now it costs up to $20,000 a week to keep an act on the road, up 50% in five years.

Mamis, who works with many new wave acts, pointed out that tours can still be run at $10,000 a week and less, and recording costs can be cut as well as long as there are no unrealistic expectations He pointed to the cutrate tours and LPs of such acts as the Knack and the Police which have proved to be successful

Attorney Johnson said the record companies have been strapped financially recently not just because of tour support, but also because they have been financing retailers and pressing too many records

The silver lining on this bleak financial cloud was seen by Greg McCutcheon, who pointed out that times of economic uncertainty allows the entry of new people into the field The lack of major product releases opened up slots for younger acts to come into the marketplace. In that respect it was a good year, he said

Blacker made an interesting observation that now many promotion departments are reluctant to work "the old warhorses" preferring instead the new acts which now have a major share of sales.

Topic: Bad Press & Good Press

• Continued from page 34

ment services 1,100 copies of each record 'Black support made us what we are," Jones said, "so we feel obligated to service all black publications"

Independent publicist Winter called for the Recording Industry Assn of America to adopt a couple of practices now carried out in the film industry by the Motion Picture Producers Assn such as evaluating the credentials of music oriented writers and setting up a master calendar of publicity parties and events

"A lot of labels pass mailing lists around that have become outdated through the years But if all the labels kicked in $50 to $100 a month, the RIAA could catalog the correspondents into A and B lists We could review the reviewers

'And we need a master calendar so that more than one publicity event won't be booked on the same night. It makes no sense to have writers drawn between two conflicting press functions'

Another idea was posed by Wax, who estimated that there are 500 publicists employed in the record industry, 75% at labels and 25% at smaller p r. houses

"We propose to reverse that ratio," Wax said "This would not put publicists out of work, but would just change the workload The seasoned veterans would be at the labels buying outside p r services

"This wouldn't be unique, explained Wax. "Big companies like General Motors, Coca Cola and Sears all operate with small in house publicity staffs"

'Buck Stops' Panelists Rap

• Continued from page 15

son called me and asked what I thought should be done"

Sidlow stressed the importance of retaining a street sense "In this business we feed off each other too much, she said "We tell each other the same lies, it's like a monster feeding itself

"When was the last time you went to a record store and bought albums or looked at what other people were buying?"

Philbin said he has always been highly selective in his talent acquisition post at Columbia 'In 3½ years I've signed two acts," he said, "though I go out five nights a week and see or talk with an average of 30 acts a week'

Philbin added that questions he asks himself about an act include "would it feel at home on a large label?" and "is its management capable of walking it through the company?

"Some acts should be on small labels," Philbin explained. 'Most major labels want George Thorogood, but I think he realizes he should be on a smaller label like Rounder That doesn't mean he'll sell more records there, but he may personally grow more than if he were on MCA or Columbia"

Pappas said in her view the industry's 1979 downturn will be beneficial in the long run. But she acknowledged "That may not sound right to those who have been unemployed It's been a tight squeeze'

Credit box

Reporters providing coverage of the Talent Forum include Roman Kozak, Ed Harrison, Jim McCullaugh, Paul Grein and Cary Darling Talent Forum photos by Positive Images, with graphic layouts by Bernie Rollins. Talent show cases produced by Jerry Landry of PromoVision Inc, sound by A1 Audio—David Hopkinson & Jerry Nutt; lighting by Sea Factor—John LaBlanc & Tommy Tucker, staging by West Coast Theatre Supply—Darryl Hayes, and additional special effect lighting supplied by Olsen.

Sound Business

Sound Waves

By IRWIN DIEHL

NEW YORK—Making an instrument "talk" is no longer merely a figure of speech that refers to a player's virtuosity. Refinements in signal processing circuitry have led to several practical devices which can be used to combine voice consonants and vowel sounds with the pitched or melodic elements of a musical instrument, thus creating a unique "talking" instrumental effect.

The Sennheiser Vocoder is one such device installed recently at Soundmixers in New York. The Vocoder concept, originally intended for voice or speech analysis and voice coding applications, has attracted attention lately among certain record artists and producers.

The capability of the device to "strip" a voice, extracting the s's, b's, p's etc., combine the speech components with an instrument and create a clear-diction, voice-articulated instrumental line, holds forth the promise of new and novel sound effects.

Baby Grand's recent LP, "Ancient Medicine," produced at Soundmixers for Arista, used Vocoder effects on one of the instrumental tracks.

Though this device may offer just the sort of "new sound" an artist or producer may be looking for, it's not applicable to every record date. For that matter, it's not limited to record production. Many applications in film and television commercial sound production are also anticipated.

The Soundmixer staff sees the Vocoder as an option which allows the artist a basis for exploring new musical horizons.

Another of the Sennheiser family of professional products is the infrared listening system. Introduced by the company in 1975 as a total departure from conventional headphone systems, it relies on an infrared-light transmitter and infrared-sensitive, photo-diode receivers mounted in a stethuscope-type headphone.

The Sennheiser system was installed recently for trial demonstration at the Lunt-Fontanne theatre

(Continued on page 50)

RECORDING ENGINEERING CLASSES

An opportunity to be trained in a course which uniquely integrates the fundamentals of recording engineering and music, taught by a production team which recently formed its own record production company. Raffaello Mazza and Stephen Cohn.

Classes begin Nov. 1 for 8 weeks.

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San Francisco Automatt Studio Fully Automated

SAN FRANCISCO—The three-studio Automatt recording studio complex here is now fully automated, according to owner/producer David Rubinson.

Recently installed was a Trident TSM 40-32-24 with Allison 65K automation into studio A. Studio B contains a Harrison 36-24 with Allison 65K automation, while studio C contains a Harrison 40-32 with Allison 65K automation interfaced with the Automatt's own patented ZILOG Z-80 computer system.

Primary tape machines are MCI 24-tracks (lock-ups provide 48-track capability) and Ampex two-tracks, with monitor speakers including JBL, UREI 813s, Big Red with Mastering Lab crossover, and Auratones.

Studio A's dimensions are 1,500 square feet, making it one of the largest rooms in the state as well as flexible for both large scale orchestral or rock 'n' roll productions, according to Rubinson.

Rubinson recently completed working on the soundtrack for Francis Ford Coppola's "Apocalypse Now" at the Automatt. Other recent clients have included Herbie Hancock, Van Morrison, Journey, Santana and the Clash.

DOOBIE DUO—Doobie Brothers Pat Simmons, left, and Mike McDonald, listen to an Elton John track in the control room at Rusk Sound Studios, Los Angeles, before lending the their vocal assistance to it. The results will be heard on John's upcoming MCA album.

Studio Track

LOS ANGELES—Action at **Larrabee**: **England Dan and John Ford Coley** working on a new LP project with **Kyle Lehning** producing and engineering for Big Tree. **Linda Corbin** assisting. The **Mael Brothers** producing **Bijou** for Phonogram/Mercury, **Bob Stone** engineering. **John Bergman** assisting. **Peter Coleman** producing and engineering **Holly Pannfield** for Chinnichap.

George Tobin producing **Robert John's** next EMI America LP at his own **Studio Sound Recorders**. . . **Albert Marx** and **Dennis Smith** producing **Russ Garcia** for Discovery Records at **Spectrum** using the studio's recently added Sony PCM 1600 digital recorder. **Arne Frager** engineering. Frager also producing and engineering **Stalworth** for 9 Records on the digital system with **Eric Prestidge** coengineering. **Jim Ed Norman** also in at Spectrum producing **Jim Wetherly** for Elektra/Asylum with Eric Prestidge at the console.

Final mixes on the upcoming **Little Feat** album on Warner Bros. taking place at **Filmways/Heider**. The original recording began months ago in Heider's Mobile Unit 1 on location at the Paramount Ranch. Mobile Unit 1 later moved to another location where mixing began under the direction of the late Lowell George who was producing. The project is being continued with **Ray Thompson, Billy Payne, Paul Barrera, Billy Yogdelman** and **Eddy Von Sonn**.

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SOUNDTRACKS AND ORIGINAL CAST RECORDINGS

A BILLBOARD SPECIAL

REDISCOVERING A BUILT-IN MUTUAL BENEFIT

The last time Billboard did a spotlight on soundtracks and original cast recordings, the indications were that this type of product was making enough of a comeback (from the rock induced drought since the good old MOR "Sound of Music" days) to merit taking a closer look. "A Star Is Born" had hit No. 1, and there was a lot of talk about making soundtracks more viable through the use of contemporary (presumably rock) music. There had been scattered precedents— "The Graduate," "Woodstock," "American Graffiti," and "Tommy" come immediately to mind. Briefly mentioned in one story in that last soundtrack special of August, 1977, was the upcoming release of a disco soundtrack for a movie to be titled "Saturday Night Fever." An estimated 20 million double unit sales later, and followed in 1978 by four more top 10 soundtracks ("Grease," "Sgt. Pepper," "FM" and "Thank God It's Friday")—all packages involving contemporary disco or rock music integral to the plots of the movies—the trend continues.

Thus far in 1979 there have been more (25) soundtrack or cast LPs on the charts than in the explosive 1978 (16 total), although only one so far (the Who's "Kids Are Alright") has broken the top 10.

The cross promoting of films and soundtracks—films sell records and records sell tickets—has become a fact of life in the industry. The relationships between sister film/record companies therefore grow closer. Increasingly, contemporary songwriters and artists are in demand for soundtracks.

Technological advances have accelerated to meet the demands of film audiences who are increasingly critical of sound quality in the theatre that doesn't measure up to their home stereos. Presumably, the better the music sounds in the theatre, the more likely the audience will want to hear it again on record. Cast recordings could be in for a comeback too, with the operatic "Sweeney Todd" recently breaking the top 100.

The following stories examine these issues, through interviews with top decision makers, creators and technological innovators in this "once again vital area of the record business."

You've seen the show, you've heard the record, maybe even bought the book and the wind up doll. Now read the special issue that brings it all into focus.

SUSAN PETERSON

SELLING A SOUNDTRACK

Key label executives analyze their approach to the marketing of movie music.

By SUSAN PETERSON

Commercially viable music. Timing. Film company cooperation on advance planning and tie-ins. Music that's integral to the movie. A hit movie. A hit single. A big-name recording star. A big-name composer. These are a few of our favorite things, sing the marketing people at record companies, when it comes to selling a soundtrack.

RSO president Al Coury feels timing is of the "utmost importance" and he should know whereof he speaks. Under his guidance in 1977-78, RSO notched up the two biggest selling albums in the history of the music business, both soundtracks, both still on the charts as 1979 draws near to a close ("Saturday Night Fever" and "Grease" in case anyone has forgotten). These were followed almost immediately by one of the industry's most publicized flops—the infamous "Sgt. Pepper." Almost all of the vital ingredients were there for all three—in fact "Pepper" seemed to have it all in spades (Lennon/McCartney music, the Bee Gees, Peter Frampton, an extravagant cross-merchandising campaign) with the also fatal exception of "hit movie." But keep in mind, "Saturday Night Fever" and "Grease" were already hit records before the movies ever opened. Enter timing.

Recalls Coury, "With 'Fever' and 'Grease' the timing of the release of the album (five to six weeks before the film), the timing of the release of the singles (before, during and after the album's release) were what we laid out, what proved to be a successful format. But when we got into the situation with 'Pepper' we did not have the luxury of that kind of planning, because everything was pushed up to an early date. The film was originally scheduled to come out Christmas of 1978, but Universal wanted the film out in the somewhere, so the production schedule was really rushed. We got the album out four or five days before the picture came out, so consequently we did not have a chance to use the music of 'Sgt. Pepper' to prepsell the motion picture.

"In looking back, when we released the album, we had absolutely unbelievable acceptance on radio. Every major station from coast to coast put the album on immediately and played almost the entire album the minute they got their hands on it. Then, a few days later, the picture came out and got terrible reviews, and immediately radio backed off. If we had done it the way we had before, giving the record an eight to 10 week lead, we wouldn't have had the motion picture to compare to. The music would have had a much greater chance to saturate the marketplace, and it would have guaranteed a greater opening for the motion picture.

"Of course," Coury adds, "it couldn't guarantee the picture would be a great success over a long period of time, but a healthier opening. Now it could very well be that if we did everything right, it still would have wound up being a disaster. I can't say that. All I can tell you is the timing is of the utmost importance."

"Meatballs," containing the danceable David Naughton hit "Making It," and Mary MacGregor's "Good Friend" is currently doing well for the label, benefitting also from a lot of advance planning with the movie side, and some imaginative promotional tie-ins. Meatball eating contests have been held at seven Los Angeles Tower Records branches with an "eat-off" taking place at the famed Sunset Blvd. branch.

According to label sales manager Mitch Huffman, "Similar contests are taking place across the country. We also cross-merchandised with the motion picture, offering a discount on the album with a movie stub, and vice versa. We watch the boxoffice and at the same time, try to gauge if we are getting the reaction at the boxoffice into the stores. If we see that happening in several markets, we will pursue it."

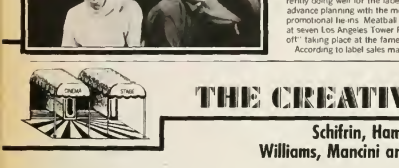
Coming attractions from RSO include a rock-oriented soundtrack for "Times Square," a salsa-flavored package for "Angel," and probably the brightest prospect, "Star Wars" followup, "The Empire Strikes Back." "Empire," due out on record by March of 1980 and on film in April or May, is already being mapped out to benefit from "a lot of advance time, a lot of pre-sell time, a lot of time to work on the music with the people who are making the motion picture (George Lucas, with John Williams on the music side)," states Coury.

At Columbia, a label that was synonymous with sound

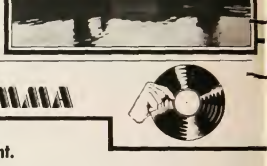
(Continued on page ST-6)

Susan Peterson is Assistant Editor of Billboard's Special Issues

The Who's "The Kids Are Alright" has been this year's biggest soundtrack so far—a "marketer's fantasy" double whammy for MCA as both greatest hits and soundtrack package.



Meatballs, starring Bill Murray, features tracks from David Naughton, Mary MacGregor and Rick Dees. The RSO soundtrack campaign was launched with meatball-eating contests.



THE CREATIVE DILEMMA

Schifrin, Hamlisch, Jabara, Williams, Mancini and more offer insight.

By RICK FORREST

Ever since "Saturday Night Fever" made record history and soundtrack albums such as "Star Wars," "Rocky" and "American Graffiti" hit the top of the charts, the symbiotic relationship of film and music has been of increasing interest to both the film and record industries. More and more, hit records can sell films and hit films can sell lots of records.

But the main problem in this growing union of sight and sound lies in maintaining priorities. While a film that is just a glorified promotion for a hit record album may seem like a good idea on paper, the plain truth of it is it doesn't really work that way. Composers and industry experts maintain that unless the music is firmly tied into the content and context of the film, the picture doesn't work and comes off as a rip-off. And while a stupendous soundtrack album may sell despite being part of a bad film, the whole point of music and pictures helping each other is being wasted and in the long run a bad film can be detrimental to even a dynamite soundtrack. The best route is to make a good film that naturally lends itself to a good soundtrack. That way they both help each other.

Despite technical advances, the art of putting together sound and film hasn't really changed all that much. The sound-recording techniques used by the composer may use videotape rather than film to view the visuals and electronic instruments are now part of the composer's sonic arsenal. But the bottom line in film scoring still lies in the communication between the director and the composer and the composer with the film.

"Film composing is a work of collaboration," says composer Lalo Schifrin. "It's like playing in a band with other musicians. If the drummer plays in his own way and the bass plays in another way and there is no common goal, then the band isn't going to sound good."

Says composer Marvin Hamlisch: "Like most composers my method is to look at the picture and sit down with the producer or director and have a discussion about the kind of music needed and its style. Then I play it over and over again at home and then sit at the piano and start to create things.

"My philosophy about scoring a film is that if we consider the color of the picture while then I am here to add new color. As a musician, as a composer, I don't like to put white on white. I like to add and enhance a certain emotion and possibly even add an undercurrent of emotion more than just what you're watching on the screen."

If it's essentially a job of underscoring, then the composer comes in at the stage when the film is already shot and in rough assembly. That way there's no confusion in the director's and composer's conceptions. If the music is more in the foreground, such as in a musical, the music must be written at the script stage, thus setting up a backdrop and timing sequence for the timing.

The public today is much more aware of movie music, both in the old composers such as the late Bernard Herrmann and Max Steiner and in the new elite, the John Williams and the Bee Gees. Airplay is up and so are sales. But although there have been prime exceptions such as Williams' scores for "Star Wars" and "Jaws," the traditionally orchestrated score isn't really the big benefactor in this new interest in film music. It's the pop song soundtrack that gets most of the airplay and sales and that's what film producers and record executives are setting their sights on.

"The public is more aware of motion picture music because motion picture music is more into songs now," says Hamlisch. "Motion pictures have become a vehicle for many songs. When you talk about a resurgence of soundtracks I don't know if that really applies to soundtracks in the classical sense. What we have today is more glorified albums of hit artists than classical soundtracks. Today it's the Bee Gees' 'Saturday Night Fever' type of albums that appeal to a younger audience that are going to the top."

Hamlisch along with composers such as Henry Mancini say that the hit song film syndrome is not necessarily bad. Good songs and good films are not mutually exclusive. What needed though, they say, is a sense of appropriateness.

"If you go through the history of writing movie music," says Mancini, "a lot of classic songs have been written for film. So the villain in this area is not the songwriter. I've sat down with many lyricists and a lot of times we try to talk a director or producer out of a song for a particular picture because it doesn't fit most critics and audiences are too sophisticated to let it go. They smell rip-off.

(Continued on page ST-12)

Rick Forrest is a freelance writer based in Los Angeles and a frequent contributor to Billboard.

Henry Mancini: "You have to have a nice place for a song. It has to be organic, so to speak, to grow out of the picture."

Paul Williams: "The bad thing is forcing the marriage."

13 Cuts Above The Rest.

Emanuel Azenberg Presents The Original Cast Recording

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Costumes by ANN ROTH
Lighting by THARON MUSSER

Music Direction LARRY BLANK
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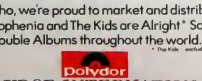

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BROADWAY & BEYOND

Is there hope for original cast recordings if the show never leaves New York? Key label executives comment.

Original cast recordings are often lumped together with movie soundtracks, but when it comes to marketing them, two very different philosophies are involved. A successful Broadway musical and original cast album often gave the way for later success with the movie version, but an original cast recording is initially destined for a very specialized market.

Sim Myers, publicity chief at RCA's Red Seal who has had this year's hottest original cast recording with the operatic, Stephen Sondheim composed "Sweeney Todd," explains the situation "Broadway is usually a different kind of music than the pop mainstream today. 'Hair' was an exception, 'Jesus Christ Superstar' was an exception, but by and large, Broadway music reaches a different kind of audience, perhaps more sophisticated perhaps more mature. They (the Broadway audience) really are motivated when they fall in love with something They are not the kind of people who go out and buy a record every week So your campaign is basically suited to reaching them, which means in effect, New Yorker Magazine, New York, the N.Y. Times, what have you.

"There certainly is a loyal Broadway following," Myers continues. "I don't think all of them are loyal to the point they will go out and buy every album, but if it's something that has credents they like and has reviews that appeal to them, you have a good chance With an Angela Lansberry, you have one of the hottest stars on Broadway who also draws record buyers It's a tremendous combination of what's in the show, how it's mounted, how it's received by the critics, and beyond that, what the audience feels like. The critics can hate something and the audience will love it, but if the critics are unanimous in their praise, that creates an audience both for the seats and the record albums."

With "Sweeney Todd," Myers describes the marketing efforts as "the biggest we've had since 'Hair' When something takes off as this one has, you can have monies for the advertising and promotional expenditure "

That expenditure has financed a lot of activity. Myers cites,

A unique promotional tool developed for "Sweeney Todd (The Demon Barber Of Fleet Street)" turned out to be so popular RCA offered them for sale via direct mail. The model is Tony King, RCA director of disco marketing.

© Billboard Sounds

OCTOBER 8, 1979, BILLBOARD

HIT SOUNDTRACK

• Continued from page ST-2

tracks way back when fever was still something to be treated with aspirin, Top 40 airplay is the first key that comes to mind for sales vice president Mike Lushka. "We have to do a lot to work with the current "Americathon" campaign, Mansfield states. "We're putting together a Top 40 campaign for radio. If there's nothing Top 40 to play, you are not going to sell any records, so you don't spend any money, except trade announcements to let them know the soundtrack is available on this label.

"On 'Main Event' we were lucky with a top record from Barbra Streisand 'Americathon' will probably be one of our biggest, with the single from Eddie Money, then cuts from the Beach Boys, Elvis Costello, Nick Lowe, Tom Scott "

Then with "Manhattan" there is George Gershwin. Not exactly a familiar name in the Top 40 these days, but obviously still a magic one. This soundtrack's success was apparently a pleasant surprise for Columbia

Says Mansfield, "New York was a local point because of the setting, but to some degree, it was a passive campaign The record is not getting airplay, though It's crazy Word of mouth is selling it We've done some print and radio advertising, but it got up to 50,000 (now over 100,000) real quick "

Columbia also tries for lots of lead planning time with the film company, and looking ahead, will make use of it for the "Star Trek" release slated for December "We've already had three or four meetings with the Paramount Pictures people on that The more lead time you plan together and cross promote each other, the better off you'll be " Obviously delighted to have landed the Jerry Goldsmith personal project, Mansfield says, "Every company bid on this one, and we ended up with it." Already a publicist's dream, the premiere in Washington D.C. in December is to be co-sponsored by no less than NASA.

The biggest soundtrack so far in 1979 has been MCA's top 10 "The Kids Are Alright," and although MCA is certainly no stranger to hit soundtracks, marketing director Sam Passamano Jr. describes this who package as "a marketers fantasy "

The reason for his enthusiasm is the double LP's "double pronged package, marketable both as a movie soundtrack and as a greatest hits package—and on top of that, the Who's first greatest hit package "

The dual impact had definite advantages—where the movie hadn't opened yet, MCA went the greatest hits route in its marketing strategy Additionally, Passamano notes, "During the Christmas season we will market it everywhere again as a greatest hits package, so it will continue to enjoy a sales bonus."

Another biggie for the Universal sister company is More American Graffiti," which features hits from the sixties It also enjoys a double whammy impact, both as soundtrack and nostalgia/greatest hits package Comments Passamano, "In a soundtrack like 'More,' where the songs were chosen because of their sequencing in the movie, the soundtrack in the first place was marketed to enhance the success of the movie, not just as nostalgia, since timgoers were predicted to be a younger audience for whom the music would not be nostalgia We tied in very heavily with the Universal people in going after that younger audience." And again, the 24 year old and up group can be hit now and at Christmas through the nostalgia appeal

Passamano agrees that Top 40 airplay is desirable, but not always possible. In lieu of that route, he suggests, "You have to follow the openings at the theatres, work with tie ins. With 'More' we had tie ins with retail stores and fast food chains, contests for beach towels, books, tickets to the movie This was all done to enhance the initial success of the movie, since if the movie hits big, chances are better for the soundtrack " The budget for this massive campaign, carried out in 35 markets, was amortized through pooling with the book and film companies

Overall Passamano feels, "The most important thing in marketing soundtracks is to take them individually, look at the potential audience both for the movie and the music, and deal with it that way "

Coming up from MCA is music from "The Yanks," a 1940s period piece, a single, "Love Rhapsody," from "Concord Airport '79" and the next big campaign, Loretta Lynn's autobiographical "Coal Miner's Daughter," due for 1980 release

Another veteran in the soundtrack field, Warner Bros, naturally works closely with Warner's film company on many projects, and certainly not all have been as natural a candidate for chart success as last year's "Last Waltz "

They've discovered a lot of trouble areas for the non-commercially oriented film music, as product manager Nina Franklin explains, "Often, the soundtrack is the last thing that is put together for a film To maximize the impact of a soundtrack, you want to have it available at the same time the film opens Often we can't do that because we don't get the materials quickly enough So, we'll have a film that opens in December and an album that comes out in the middle of Jan uary Even three weeks later, the impact is gone "

On a major project such as the recent "Superman" extravaganza, however, it was a well-orchestrated and timed campaign Franklin recalls, "Warner Communications coordinated a massive cross marketing event with all of its subsidiaries, the book company, records, film, television, doll and novelty items manufacturer, even film cameras We spent a lot of money, and I'm not sure we can say how successful that expenditure was " She estimates that at approximately 380,000 units sold to date, the expense averaged at about $ per unit So how could the best-laid plan go astray?

"There were really two mitigating factors," Franklin believes. "The music wasn't an integral part of the story, and really, the movie didn't do as well as expected

Coming up for Warners is the soundtrack from Monty Python's "Life Of Brian," a package that contains only two musical cuts, and a lot of the British comedy team's bizarre humor. Product manager Barry Gross says, "We are going to follow the film in every market that it opens, supporting through the various MCA branches " As for unusual merchandising approaches, Gross offers, "the film itself. Basically, there is an active cult of Monty Python fanatics out there and this they feel, will transcend that, because there is a great deal of American humor in the film. Of course we're not going out at all its a 'Saturday Night Fever' We have a very special type of product here, appealing initially to a very special audience."

Over at Motown, along with RSO and Casablanca, a recent entry into the record company forms its own film company sweepstakes, sales vice president Mike Lushka feels soundtrack success has "a lot to do with the music itself, it is going to be commercially acceptable There's a lot of good movies out there whose soundtracks don't sell The exceptional ones are the ones on the charts right now If the movie end goes in and gets a good viable producer who is tied into what's happening in today's music, and you have a marriage of those two, you'll have a viable soundtrack

"Then add to that a major artist that can sang a title song. If you tie it all in together, you'll have a hit soundtrack and also help the movie "

A good example of the above is Motown's biggest soundtrack today, "Lady Sings The Blues" that tied Diana Ross, the music and story of Billie Holiday, into a major success. Lushka recalls, "That was one of the first ones that was really advertised on television in conjunction with a movie "

Currently Motown has had "Fastbreak" as a major promotion With its basketball theme, Lushka reports, "We even tied it in with the NBA We advertised in the NBA book and got the album played during NBA games. We also had contest tie-ups with radio stations where we had one night that the winners would go to an NBA game There would be a drubbing contest to win prizes We also did a lot of cute little things, had sweatshirts made up and our displays featured backboards with little baskets and little balls to throw through them. We worked very closely with the movie side, went national right away, and it worked very well."

Music and movies go together like the proverbial horse and carriage It's a familiar refrain that is being sung in unison virtually major record labels as each gears up to spread a little "fever" for its soundtracks

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Deluxe 2-record set featuring 24 hits of the 60's performed by the original artists

MCA RECORDS

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TECHNOLOGY TAKES A BOW

Meeting demands for better sound quality from an audio-conscious audience.

By TOM CECH

It's been suggested a revolution is taking place in the technology of soundtrack production/reproduction. Has Dolby taken that small step for man, giant step for audiophiles? The truth—a mixture of anomalies, anachronisms and economics—is most clearly represented by the disparity between the sound of a major city, first release theatre and the "two shows for $1.50" theatre around the corner where most people usually see movies.

At the production end, there seems to be a growing concern on the part of studios and movie producers over the quality of sound. Says composer Henry Mancini, "There is a new breed of creative people making movies, spearheaded by George Lucas, who are as concerned with the quality of sound as they are with the overall visual production." He notes that movie sound "has been left in the backyard" just as has been done with television sound.

Grover Hensley, chief engineer at Heider Sconing Service, one of the few independent recording studios equipped for movie scoring and staffed by union personnel, agrees with Mancini. "The soundtrack has fraditionally been placed at the bottom of a film's budget. So you have a situation where the last dollar is squeezed and the recording studio is scoring with three violins, trying to make them sound like 40," he says. He notes another factor in the current move to upgrade. "A lot of pressure is coming from the public. Many moviegoers, especially the kids, have quality stereos at home and expect to hear similar sound at the theatre. And they can hear the difference."

One motivator of improved sound technology is the sales potential of the soundtrack. Certainly a bonanza like "Saturday Night Fever" cannot be ignored in future production budget planning sessions. The trend toward better produced, marketable soundtracks began in the mid-sixties (although Hollywood producers had long known a hit song was a great advertisement for a film) and composer Charles Fox, who has scored items such as "Goodbye Columbus," "Foul Play," themes for "Laverne and Shirley," "Love Boat" and "Happy Days," suggests the turning point was "The Graduate." "The technology has been there for a long time, but it wasn't much used," he says.

Thus for a time, soundtracks with market appeal were recorded twice—once for the film soundtrack itself and once for the album. Mancini followed this procedure on "Peter Gunn," "Hatari," "Pink Panther" and "Breakfast at Tiffany's." "But now, with stereo and better technology, the soundtracks can be taken straight off the film. That's what's been done with the last four or five of my soundtracks released."

Mancini has recently prepared the soundtrack for Blake Edward's "10" at Heider Scoring, which he considers to be one of the best places to record for films. Hensley describes the equipment ("some of it's better than the equipment in our other studios") and process as practiced at the Heider premises: "Typically we run a 24 track, a three track and possibly a mono recorder simultaneously. In most instances, the music is not built like a record, recording rhythm, vocal and lead tracks separately, but by recording the whole band or orchestra together." A recent exception to this is Thom Bell's "The Fish who Saved Pittsburgh," according to Hensley.

The three track, or "three stripe," is the traditional mode of film soundtrack recording, and the tape is sprocketed, running in sync with the film. Later it is remixed together with dialogue and sound effects and recorded onto the film via an optical, rather than magnetic, process.

Fox notes no studio has been built from "the ground up" which can handle film scoring since the '30s. Naturally, a few innovations have come along in the intervening years, and Fox has a remedy at hand. Along with partner Artie Butler (composer/arranger working recently with Elton John and Neil Sedaka and others), he has spent the past two years planning and building a state-of-the-art recording studio completely equipped for film scoring.

Built in the shell of the old Magnolia Theatre in Burbank, the new studio has two rooms large enough to accommodate good sized orchestras. With minimum acoustic construction, various areas of the floor have been designed for particular instruments. Wood reflective surfaces provide reverberation for strings, while the rhythm sections remains acoustically isolated by use of traps and baffles. Useful for any session, in films, where the entire orchestra records simultaneously, the acoustic design is a blessing of magnitude.

Fox's studio is designed with the composer in mind and intended to masquerade brilliantly a good deal of the time as a mid-mannered state-of-the-art recording studio, but with the flick of a few switches, it sheds its Clark Kent glasses—suddenly a screen appears and the recording equipment on two floors is locked in sync with the film projectors upstairs. One of the great innovations is the ability of the engineer to control both the recorders and the projector simultaneously from the console. Additionally, the equipment will run both forward and back at four times normal speed, a time-saving feature not commonly found in other scoring facilities.

Dolby continues to make spectacular inroads in sound tracks, offering both stereo and matrix quad. Dolby first came to film sound in 1971, and according to the company, at least 15 films used Dolby prior to "Star Wars." Dolby Lab's incursion into the field was apparently the result of film sound people, familiar with Dolby in other applications, desiring to use it in their work on films. By the end of 1979, approximately 50 Dolbyized films will have been released, including "Star Trek," the sequel "Empire Strikes Back," Disney's "Black Hole" and "Apocalypse Now"—the latter featuring "surround" sound or Dolby quad.

Universal's "Sensurround" continues to provide excitement in the theatres. The system was originally designed by W. O. Watson, Dick Stumpf and some of the equipment was built in-house. Says Watson, "We had an idea what we wanted to do, so we built a system and gave a demonstration."

Universal puts up to 700 "sensurround" systems on the road with pictures needing the effects, the equipment utilizing Cerwin Vega and BGW amps and Cerwin Vega speakers.

With all this concern over sound quality, why is it a film can sound so bad once it arrives in the theatre? There are a number of problems. First, as far as dialogue goes, events have conspired to worsen quality over the years. As Watson explains, two important factors are ambient noise and the zoom lens. In the past 15 years, ambient (background) noise has gone from 70-80 db to as much as 90, 100 or more db, mostly due to the massive numbers of autos and additional air flights.

As for zoom lenses, "In the old days, when two people walked down the street talking, you dolleyed along with them, filming and carrying a boom mike over their heads. Now the same shot is done from a distance with a zoom lens, so we have to use a radio mike hidden under the clothing to pick up the sound." For a number of reasons, Watson says, this method simply can't match the sound quality.

But as Mancini says, "You can't believe what happens to the sound at some of the theatres." Roy Simon, former chief projectionist for the Mann Theatre chain in Los Angeles, tosses the blame back at the studios as he recites a history that makes you marvel at any sound at all. First of all, the optical system (which is currently the most commonly used) is designed with a roll off in the high frequencies to allow for discrepancies between theatres. Then too some theatres still use an old simplex system that chops off all three or four bicycles.

However, he says with a little arm twisting from the distributors, most theatres will upgrade. Most of Mann's theatres have fairly good equipment, he says, noting a recent installation of the Ampex magnetic system in the theatre he is currently working at. The only problem with having quality magnetic equipment is that the studios no longer produce films with magnetic soundtracks, with a few scattered exceptions. (His theatre uses the center channel of the magnetic system as the amplifier for the optical track.)

"In the 50's," says Simon, "Most major studios were offering prints with magnetic tracks for the soundtrack which pro-

(Continued on page ST-12)

Producer David Rubinson works at The Automatt, his automated recording complex in San Francisco, on the soundtrack to "Apocalypse Now."

Photo: Karl Gotsch

Tom Cech is a freelance writer based in Los Angeles and a frequent contributor to Billboard.

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CREATIVE DILEMMA

• Continued from page ST-2

[illegible] place for a song It has to be or [illegible] picture One of the first [illegible] director or producer it [illegible] of a song But with some pictures you just [illegible]

If there is a film that can take a track, fine But if you re going to do a film that demands a lot of disco or rock material and you get a lot of good disco or rock people to do the songs and perform them, then I think that kind of score has much more of a chance to get on the charts Dramatic scores are very hard There are certain pictures you can't boogie to. You'll destroy whatever dramatic credibility there is "

For several reasons, Barbra Streisand's "A Star Is Born" is one of the pioneering pop song films of the seventies It introduced the use of live recording rather than the traditional lip synching to match dramatic vocal performances to sound. It introduced several pop songwriters to the world of film scoring. And with its multi-platinum chart action, it started to awaken the record industry to the possibilities of film.

"Film is a great attractor to contemporary music artists," says Gary Le Mel, who as vice president music operations, of First Artists Productions supervised the music of both "A Star Is Born" and Streisand's newest film, "Main Event." "Films are exciting to them It's another medium to test their abilities on "

With "A Star Is Born" the songs were so important that they had to be finished first So Le Mel gathered such pop song writers as Leon Russell, Kenny Loggins, John Sebastian and Paul Williams, all of whom, except for Williams, were totally unfamiliar with writing for film

" 'A Star Is Born' was the perfect opportunity to use those kinds of writers in the right kind of context This was a picture that would take Barbra into a whole different area, rock'n'roll, and these writers helped more than just by writing songs They gave her a lot of input as to the lifestyle of a rock person, the one-night stands, the huge audiences you have to face And we used all that in the film."

For "Main Event," Le Mel changed the musical focus from rock to disco, recruiting the talents of Paul Jabara, whose song "Last Dance" for "Thank God It's Friday," won an Academy Award The result: the "Main Event" was another hit

"I wrote the music with the idea of having a hit song for the film," says Jabara, who started his career as an actor ("Lords of Flatbush," "Midnight Cowboy") and turned to songwriter as a hobby to "keep from going crazy

"I use my theatre sense Most of my songs tell a story and I try to use it to fit the film I can usually switch any of my songs that are ballads into disco and vice versa. I just try to make them stand up as songs and then just change the tempo as it fits the film "

If the original contemporary music soundtrack is a route to soundtrack success, the anthology soundtrack, composed of songs already released and known to the public, is another popular and lucrative avenue in the pop music success pattern. An old hit song can lend recognition and a pre-sold audience to a new film.

"American Graffiti" is a prime example of such a score The "Graffiti" soundtrack, comprised entirely of '50s songs, sold in the millions and launched two soundtrack sequels and a whole generation of "oldies but goldies" packages

"The idea on the original 'Graffiti' picture of using specific old music was a joint idea of a lot of people, primarily George Lucas," says Ned Tanen, president of Universal Pictures, which released both the original "Graffiti" and the recent sequel 'More American Graffiti." "The attitude about it was that it became part of the screenplay, part of the script The music isn't just background music and it isn't arbitrarily chosen The point is to try to find music that fits a specific sequence and that can, perhaps even without any dialogue, get you through the sequence and tell an audience more about it than dialogue would "

Tanen maintains that it is infinitely more difficult to put together a good anthology score than an original score. With a non-original soundtrack, publishing companies, record companies and artists all have to be negotiated with as well as selecting the music and having it lyrically and musically fit the particular scene He says that putting together an oldies soundtrack today is much harder than it was in the "Graffiti" days because the record industry is much more aware of what its old tunes are worth. And putting out a modern pop song anthology soundtrack, as exemplified by "FM," is even harder The artists are alive and kicking and the record companies even more aware of their value.

After you have a good score, how do you make a successful transition from celluloid to vinyl? The media are different and so have different needs A 30 second musical cue for film may not hold up as an album cut and five minutes of a single harpsichord note pinging may work wonders under a suspense scene and yet sound totally ridiculous on record

For large orchestral scores the track record of the composer and the scope and subsequent success of the film are big factors in whether or not a score is even released. And although the release of a pop song soundtrack is a surer bet, the sequencing and selection of songs are important ingredients

'Sometimes you're lucky and there have to be practically nn changes,' says Hamlisch "In 'The Way We Were' there was so much music, over 45 minutes, that I just combined some cues and edited others I didn't even rerecord it I went right off the score of the film.

"In other pictures I have to rerecord and [illegible] bly add because there's only maybe 14 minut[illegible] in the picture and you've got to flush it out Mo[illegible] do not have soundtracks. I m not a m[illegible] don't feel it's going to be successful If there's not a hit song in the pict[illegible] like there was in 'The Spy Who Loved Me' or if there's not [illegible] me selling point to it, I tend not to go with it "

"For 'A Star Is Born' and 'Main Event' we recorded the main title songs just like we were recording a hit record," says producer Le Mel. 'For 'Main Event' we did a 12 minute version that we could later edit down for a three or four minute version for the film and a three minute version for the single and an 11 minute version for the album We were always thinking, 'what are we going to do for the record?' "

For promotional value Le Mel likes to name his potential hit song after the movie.

"I love a song that has the title of the picture in it. That way it does its job in promoting the film as well as the album It a jock plays a song he doesn't usually tell you what film it's from. So my philosophy is that whenever possible use the title of the song hit as the title of the picture That's why 'Evergreen' was changed to 'A Star Is Born Theme/Evergreen.' "

Industry leaders, composers and pop songwriters repeatedly assert that the traditional orchestrated score is not on the wane It works too well for too many types of films What is happening today is a broadening of the scope and range of movie music and a growing realization of how the record and film industries can help each other

"It's nice as a songwriter to be at the right place at the right time when movies started to get in bed with contemporary music," says Paul Williams, who began his film songwriting career with "Phantom Of The Paradise' and whose most recent soundtrack endeavor is the highly successful "Muppet Movie " "When it's good it's healthy but I think that everybody's approach changed when the soundtrack album started grossing so much and I think attitudes change back when one of them falls on its face

"The bad thing is forcing the marriage I always hope I have the sense to say, no this doesn't need a song or this shouldn't be a soundtrack album It you're going to get in bed with someone you better make sure you're compatible " Billboard

BROADWAY

• Continued from page ST-6

"We're conscious of the media to use to attack that particular audience for a cast package As the show develops over a period of time, we certainly make every effort We made special short films of background on that particular show that we have available in a number of ways, particularly through television and airlines We also have put together special packages of 'They're Playing Our Song' for audio only and used that on the airlines that go to N Y concentrating on that traffic."

Joe Mansfield, sales vice president at Columbia, agrees that, "Primarily the attack is in the 'culture' cities New York first because the people there have access to the show Then Washington, Philadelphia, Boston and Chicago. In the rest of the country, a minimal amount of advertising is done, mainly because those people don't have access to come to N Y The cost per region would be so high, you just don't do it "

Two original cast recordings that have done very well for Columbia in recent years have been "Chorus Line and 'Annie Both went gold, and according to Mansfield the fact that both sold over half a million units "is pretty phenomenal when there was no hit track that surfaced from either show, on any form of radio So that spoke well for the shows themselves."

He also agrees that original cast buyers are more loyal than the soundtrack audience. "I think it they go see a show and like the score, they will buy the record. On soundtracks they won't unless it's real repetitive or real familiar "

Motown had an original cast charter in 1973 with ' Pippin, which has proved a good catalog item, and sales vice president Mike Lushka reports, "We're still selling 'Pippin'," and agrees with Jones' point about longevity once a show goes on the road.

He adds, "The buying audience is similar (to soundtracks) once it gets out on the market It's just a matter of once it starts opening in other places, you advertise like a soundtrack. Maybe not to the degree of money, depending on the project, but you can do almost the same type of merchandising."

But, as Lushka concisely sums up the situation, "If it doesn't get out of New York, you could be in trouble "

SUSAN PETERSON

Billboard

TECHNOLOGY

• Continued from page ST-8

vided stereo and a much higher quality reproduction." Unfortunately, the process for providing a magnetic track is expensive, and requires that the film be returned to the studio after processing so the track can be applied.

Nevertheless, a few films continue to be offered in magnetic Barbra Streisand, for instance, favors magnetic soundtracks and "Star Is Born" came out in four-track magnetic, Dolby and mono. The theatre had a choice, providing a print was available More recently, "Main Event" was offered in magnetic

And Simon maintains Dolby or no Dolby, optical tracks are simply inferior, and the sound won't improve until and unless studios are willing to undertake the time and expense necessary to offer quality magnetic prints to theatres and the public Billboard

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N.Y. Anti-Nuke Series Artistic Success; Net Said Disappointing

• Continued from page 6

wanted first of all to give the audience its money's worth and give the acts a chance to perform.

"We're counting on the proceeds from the sale of the album and the movie to make up for the revenues lost in overtime " he adds.

Elektra/Asylum will be issuing the album Julain Schlossberg and Danny Goldberg will be producing the movie

The musicians, who also donated their services include Jackson Browne. Bruce Springsteen. Paul Simon, James Taylor, Carly Simon. Ry Cooder, the Doobie Bros , John Hall. Chaka Khan. Crosby. Stills & Nash. Poco Tom Petty. Bonnie Raitt, Raydio, Gil Scott-Heron, Peter Tosh. Jesse-Colin Young, Phoebe Snow. and Sweet Honey in the Rock, among others

It was not known at presstime whether all the musicians would be represented on the album, although concert spokesmen affirmed that Bruce Springsteen, whose performance generated the biggest attendance of the five nights, had agreed to be included in "at least" the album. if not the movie

DIR Broadcasting. which syndicates the AOR oriented "King Biscuit Hour." arranged for a live hookup of the free outdoor rally and concert Sunday (23), involving a dozen FM stations It was the first non-commercial show undertaken by DIR which shared the cost of the broadcast with the participating stations.

The stations were WXRT (Chicago). WMMR (Philadelphia). WDIZ (Winter Park. Fla); WSHF (Ft Lauderdale); WQBK (Albany). KTXQ (Dallas). WOUR (Utica). WCOZ (Boston); WWDC (Washington, D.C) WNEW (New York). All stations stayed tuned for the entire five-hour broadcast

The outdoor rally drew a crowd estimated between 180,000 to 200,000 persons It was held on a vacant landfill adjacent to the World Trade Center Towers in lower Manhattan

A spokesman for Madison Square Garden notes that overtime costs generally accrue after the first three hours of a concert "It depends on each individual union." he says, "but we generally tell the promoter that's the basic guide, three hours And of course for most of the staff, they punch in before the show begins."

Garden officials say Springsteen's performance was the only one to sell completely out although they say most of the others were "nearly soldout." The only disappointment was the Crosby. Stills & Nash concert Sunday night (23) which drew 12.000 paying customers This was attributed to the fact that it was only announced the Tuesday before the show

Everyone involved agrees the concerts and the huge rally went off without a hitch, although the rally site, a sandy landfill, proved too soft to accommodate trucks, meaning all stage equipment had to be hauled 1,000 yards and more by hand, and the area had to be policed by volunteers when sanitation workers balked at entering the site which is on private property

'SENSUAL' LP COMING

Captain, Tennille Abort 'Cute' Image

By JEAN WILLIAMS

LOS ANGELES–Daryl Dragon and Toni Tennille, the Captain & Tennille, are sporting a new image The days of smiles, sweetness and light, with Tennille projecting the cute little girl look are over

The pair, which recently moved from A&M to Casablanca, says, "This is a new beginning for us." "And for the first time," notes Tennille, "the cover of our upcoming LP, 'Make Your Move,' will not have us cute and smiling It's sensual "

The Captain & Tennille are going back to the type of shows they produced in nightclubs in the early stages of their career when they performed a variety of material, including blues and country

Says Tennille "When 'Love Will Keep Us Together" was released. I was 30 years old but people thought I was 22 Teenage girls started to wear their hair like mine. I was boxed in and needed to get out

"With this new LP, the songs are not apple pie. we're dealing with real life and real situations."

The Captain points out that the duo has never recorded an LP similar to "Make Your Move," although it has to its credit two platinum and four gold LPs, one platinum and five gold singles.

"We've always recorded what we wanted, the songs that we liked," he says, as Tennille injects, "The new album is consistent Every song is about relationships. We threw out a lot of songs we liked because they just didn't fit "

Tennille penned half the tunes on the LP, including the single, "Do That To Me One More Time," set for release this week She also wrote a tune, "Deep In The Dark," which she says she is also sending to Sarah Vaughan in hopes she will record it

Speaking of songwriting, Tennille says she wants the public to know that she wrote several tunes on the LP, "because it makes a difference in the way people see you. Unfortunately, people tend to look at female singers and say 'oh it's another girl singer' but they respect you more when you're also a songwriter "

The Captain adds that the main thing with the new album, set for a mid-month release, is to let people know the LP is out. "Many people didn't know about our last LP." he says

As to why the duo elected to go with Casablanca. Tennille says: "There are several reasons We wanted to get involved with films and scoring and Casablanca has a film company. Also Neil (Bogart, the label president) does not spare his dollars in promoting his acts. and we need that kind of support.

"I believe we're good for each other in that Casablanca is anxious to show its versatility as a label In addition, while we could have gone with other record companies. Casablanca is based here and convenient for us to drive to the company, walk in and talk to the president if we wish

"The company is behind us to a point where, when the single is released, promotion people in the different regions around the country will hand-carry the record to stations. They will not be just mailed It's that kind of personal attention that helps sell product."

Once Dependent On Laser Novelties Blue Oyster Cult Now Leans To Pop

By ROMAN KOZAK

NEW YORK–Blue Oyster Cult, the group that more than any other popularized the use of lasers on the road, is now using them only "10% of the time only for the stadium shows," says singer Eric Bloom Financial and artistic reasons are cited for cutting down on the light shows

The group is now in the midst of its "Mirrors" tour, playing about 25 dates a month to support its latest, and eighth, Columbia release, which is different in its own way too It is the first time the band has gone outside managers/producers Pearlman & Krugman to record with Tom Werman who has given the veteran heavy metal band a much more pop-oriented sound.

The single from the LP, "In Thee," in which band member Allen Lanier wrote about his earlier relationship with Patti Smith, is getting some Top 40 attention as a result of this It is the first single since "Don't Fear The Reaper" four years ago to don't the singles chart

About two years ago the group got into some trouble with the U.S government over its laser light show forcing the band to make extensive changes in its system in order to protect the audience from any stray laser light

Bloom says that when Blue Oyster Cult's lighting engineer went to Washington to discuss safety problems, he was confronted with a panel of more than 30 scientists and bureaucrats, who forced the band to adopt a number of safety devices including a "dead man's switch" installed on Bloom, so that should he collapse while shooting lasers out of his wrists (a high point of the show), the system would shut off automatically.

The $750,000 laser system which the band owns, has already been paid for, says Bloom, but what is still expensive is the cost of carrying the system around on tour (about $6,000 a week) This makes it impractical for secondary markets. Also, concedes Bloom, on a crowded tour schedule setting up a laser system in a hall sometimes takes more time than it is worth

"And we just got tired of the lasers We are not just a laser group," says Bloom "We began to hear criticism from the outside that we were becoming too dependent on the lasers, and we were starting to look lazy So now we have to work a little harder to get the audience off Now we use the lasers only as a special treat on selected giant shows "

750-Capacity Club Now In Greenville

NASHVILLE – The Carolina Opry House, a new 750-seat capacity club, has opened in Greenville, N.C , and features both traditional and progressive country music RCA artist Razzy Bailey inaugurated the club, followed by Elektra's Tommy Overstreet

The Carolina Opry plans to feature nationally known and local talent, and capacity crowds are expected when nearby East Carolina Univ resumes classes. The Opry will also present outdoor shows in addition to those already scheduled for the theatre.

Artists scheduled to appear at the Carolina Opry include Johnny Paycheck. Hank Williams Jr , Ernest Tubb, Gatemouth Brown, Moe Bandy and Gene Watson.

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Rock Back At Chi Theatre

By ALAN PENCHANSKY

CHICAGO – The 3,400-seat Granada Theatre here is again being used for concert presentations The last time a rock concert was booked in the famed north side spot was in 1973

Twogether Productions, a local artist management company, has negotiated a five-year contract granting it access to the 53-year-old venue, according to Zane Bresloff, one of Twogether's co-principals.

Bresloff and partner Barry Fox presented Southside Johnny & the Asbury Jukes and David Johansen, Sept 15. The glamorous old motion picture theatre was almost soldout, with general admission at $8 50, $9 50 the day of the performance.

Neighborhood complaints were voiced at the last attempt to book rock into the theatre in 1973. At that time the huge Spanish style building had long since seen sagging attendance for film showings The theatre has not been open for several years.

Periodic announcements of plans to reopen the hall for concerts have been made, but Twogether is first to begin bookings

Fox and Bresloff reportedly plan to put classical orchestral concerts and legitimate and musical theatre into the hall, in addition to the main diet of rock'n'roll

Groups including the Boyzz, Europe, Trillion and Sherwin Spector Band are managed by Twogether

According to Bresloff, a full slate of fall dates is being firmed Bresloff says the Boyzz has been booked for Oct. 13.

Bresloff and Fox say they are aware of conflict of interest criticism aimed at managers doubling as concert promoters, and will proceed accordingly.

'New' Brenda Lee Coming

By KIP KIRBY

NASHVILLE When singer Brenda Lee recently renegotiated her recording contract with MCA Records, she says she told the label to expect some changes

"I want to let people know I'm still very much alive and active," she says emphatically. "A lot of people think that just because they've seen me and heard my records for so many years, I must be a 60-year-old invalid by now They forget that I started my singing career when I was only 10."

Although the petite singer hasn't changed her vocal style, that may be the only thing that isn't being altered in a deliberate move to create a more sophisticated image for Lee

She has a new producer a new contract with MCA, a new band, new staging for her road show and perhaps most dramatic of all–a totally new look

Lee flew to New York this summer for a series of make-up, fashion and hair styling sessions that resulted in a transformation to be launched through her forthcoming album cover graphics.

This move comes on the heels of a 2½-year recording hiatus that found the artist calling a halt to her double decade association with Decca/MCA Records and scouting other record companies in the interim

She first burst onto the national recording scene in 1956 at the age of 11 In the next 10 years, Lee cut a

(Continued on page 61)

Pitman Into Pop

PITMAN, N.J.–Clayton Platt, who converted the old Broadway Theatre movie house here into a citadel for country music shows, will blend that musical form with pop fare for the coming season With the emphasis on major names to help attract patrons from the Philadelphia area, only a half-hour away, Platt is the only concert promoter in Southern New Jersey offering such attractions in both country and pop categories

In view of the limited seating capacity of the movie house of less than 1,000, the Broadway box-office runs to a $10 75 top with $6.75 for back balcony seats Each attraction comes in for two shows nightly

Ushering in the fall and winter season Saturday (22) are the country sounds of Jim Ed Brown and Helen Cornelius along with the comedy of Elmer Fudpucker. Oct. 6 is "Golden Oldies" night with Herman's Hermits, the Coasters, Joey Dee & the Starliters with others to be added. Freddie Fender is set for a Nov 3 concert with Jana Jae a special guest star Rick Nelson comes in Nov 10 with the New Christy Minstrels. For Nov. 23, it will be a holiday jamboree with Ronnie McD[illegible] [illegible] Margo Smith, the Sunshine [illegible] and comedian Ronnie Proph[illegible]

We resisted temptation.

When you've got a band called **SHOES**, the one-liners come thick and fast.
We were really tempted to say things like, "These **SHOES** were made for rocking," and "Our **SHOES** step out in style," or "Rock a mile in our **SHOES**." We could even have said, "Don't be a heel, get new **SHOES**," or "Our **SHOES** don't need polish!"

But we didn't.
We decided that we'd just tell you that we have **SHOES**, and **SHOES** has a new album called **Present Tense**.

And after one listen, we're sure that you'll agree with us: **SHOES** is one of the most exciting, refreshing new bands we've heard in years.

So put yourself in our **SHOES** – and see if you can resist temptation, too.

On Elektra Records and Tapes. © 1979 Elektra/Asylum Records A Warner Communications Co

Talent In Action

ABBA
Convention Center, Anaheim, Calif.

With the help of a six-man band and three backup singers Abba did a masterful job of duplicating the complex sound of its record hits on this sixth stop of its modern North American tour.

What the group needs in work on is reaching more personality onto its set. Patronizing sainlies sessions of its many hits isn't enough. The members have to let us get to know them on some personal level. How are they feeling the States? Why haven't they toured here before? It doesn't matter what they talk about, but it is important that they relate to the crowd beyond the life wiggles and smiles.

Costuming was a small problem, with the ladies (Anni-Frida Lyngstad and Agnetha Faltskog) geared in identical jumpsuits that made them look like interchangeable Goldiggers. They would be better off with clothes that suited their respective personalities.

But all of this is nitpicking really, considering that the ample 1½ hour 22-song set included such aural delights as Voulez Vous," "S O S," and "Take A Chance On Me."

The show featured a surprisingly amount of bold rock'n'roll, including the next 45 Gimme Gimme Gimme (A Man After Midnight)" which replaces the old Abba sparkle and effervescence with a power ballad "Hot Stuff" sound. And the show caught fire toward the end with such rollicking rockers as "Does You Mother Know," "Waterloo," "Dancing Queen" "Summer Night City" and "Ride In Your Soul"

Another highlight was a solo spot by Tomas Ledin, one of the backup singers, who performed a steamy "Red Red Wine" and a cool rolling a solo LP with Abba engineer Michael B Tretow due next spring.

While through the bulk of the show the group took the jukebox approach and simply decked out perfect reproductions of its hits, there were some small ingenious bits of business that added new dimensions to the tunes

Finds at one point sat on a barstool dangling a long cigarette holder to contend the sultry "Money Money Money," while she and Agnetha flirted suggestively with the guitarist on "Does You Mother Know" a sendup of underdog lovesracy lessons

The most dramatic bit of staging came on the full ballade "I Have A Dream," when 20 Abba groupies selected by the local UNICEF chapter filed onstage to sing along

The group, led by Benny Andersson and Bjorn Ulvaeus, did lessen up considerably as the set progressed, presumably as the warm audience response erased its fears of some cool subthemes. As the four soloists and Abba continues to lessen up the personal qualities it brings to the show, it will probably come to match its unquestionable musical standards

PAUL GREIN

THE WHO
Madison Square Garden, New York

The point is not so much whether the Who was good or bad when it played four sold-out concerts Sept 14-18, but that the band played at all

The Who's recent history is well known, as are the questions it is whether it would ever performs live again So when the tickets to the show went on sale they were snapped up within a day

There was much excitement floating through the Garden on the last show of the New York stand as indeed there was through the four previous concerts In that context the Who could do almost anything it wanted and what it did do was just together as how a show as any band at the Garden is very rare, proof of the pudding

Sure there were changes in the Sept 18 show from what is seen of the Who in the "Kids Are Alright" film Moons the drummer, the drummer and he does not even attempt to match the maniacal style of the late Keith Moon And there was a horn section and a keyboard player added to the New York shows to round out the Quadrophenia numbers which are being rehearsed and into the Who repertoire now that the Quadrophenia film is coming out

But the basics remained the same at the band's 140 minute set

John Entwistle was still rock steady holding the band together with his bass The newly short haired Roger Daltrey was still the soul singer and of course nobody can play electric rock guitar like Pete Townshend

There was not much new in the Who's set of more than 20 songs The 62nd played basically the same the audience knew including "Good Boy Gone Bad" (there was a big cheer for that) "Long Live Rock," "Music Must Change," "Behind Blue Eyes" "Who Are You," "Pinball Wizard" (which opened a "Tommy" medley), "My Generation," "Won't Get Fooled Again" and a host of others

The Who's music is pure power rock'n'roll that is as fresh as anything done by any of the young new wave bands And while the Who may seem are getting a little bit older, their music isn't That will never get old

ROMAN ROZAK

BRAND X
Roxy, Los Angeles

Crowds crawled over tables and chairs Sept 22 to get as close as possible to the music of Brand X

Its popularity is evident here on the West Coast with six sold out shows in only three nights

Brand X, an English fusion group jumped from the zone of hit the stage through its 45 minute six tune set

Formed back in 1976, Brand X represents a progressive instrumental fusion group that has drawn a devotedfollowing throughout its last four albums

Fortunately, the original unit was here with drummer Phil Collins, Ken Goodsall on pianos, bassist Percy Jones and Robin Lumley on key boards and in addition Peter Robinson doubled keyboards

The quartet rocked the club with Alcon" and Dance Of The Illegal Aliens both from its last eal LP "Product

From an earlier LP, an extended version of Malaga Virgin" and "Access To Data" and the group's first legitimate vocal number, Does Moke Waves" features drummer Collins who is also recognized for his work with the rock group Genesis

The call for an encore after the closing tune "Solo" was answered by Mucho Burn," a 10 long title that repeatedly today's environmental problems

BRUCE BOUCLAIN

Campus

Natl Broadcaster Chat Oct. 12-14

LOS ANGELES The third annual National Student Broadcasters Convention on Boston Oct. 12-14 at the Boston Park Plaza Hotel is expected to draw 800 delegates from 200 schools.

The convention is again being hosted by WUMB-FM at the University of Massachusetts, Boston Fifty seminars are planned, but will discuss every aspect relating to broadcasting.

Among the record companies that will be represented are Infinity, Barry Weiss; Rounder, Evanne Weirich; Arista Fran Meyer, Polydor, Jim Del Balzo; Atlantic, Bruce Tenenbaum; Telstar/Asylum, Sherry Winston; RSO, Dawn Livingston, Warner Bros., Mike Simons; Tomato, Leslie Burnham and Island, Marshall Blonstein, president.

The "Advanced Radio Development" session will have as panelists Robert Hubert, College Media Journal; Peter Gordon, "Thirty Ear" radio syndication; Bruce Tenenbaum, Atlantic; Michael Leighton, Rounder, and Jim Del Balzo, Polydor.

Confirmed for the "Using the Trade Journals" session are George Meier of the Walrus Report and College Media Journal's Huber.

Other programming sessions include "Jazz Programming," moderated by Steve Elman, WBUR-FM, Boston Univ. "Feature and Documentary Production," Jim Cummins, NBC Radio News, New York, "What's Wrong With College Radio?" George Meier, plus "Programming a Radio Station" and production techniques, among others.

Music seminars include "Music and Radio Of The '80s," Dorothy WBCN-FM, Boston, "Setting Up A Music Department," Bob Cooper, WTBR-FM, Pittsfield, Mass., "Disco/Rock & Disco/Soul, Music Of The '80s," Cosmo Wyatt, Progressive Platter magazine, and a music directors seminar.

Preregistration postmarked by Oct. 3 is $22.50 and $25 thereafter For more information contact Melody Morgan at (617) 282-2074

Loyola's Radio Meet Nov. 2-4

CHICAGO The Loyola National Radio Conference, one of the largest annual gatherings of college broadcasters, celebrates its 10th anniversary this year The conference is scheduled to run Nov 2-4 in the Water Tower Hyatt House hotel here, offering an expanded slate of panel discussions and technical seminars

Early registration is set at $17.50 per person, with the fee rising to $22.50 after Oct. 15. Once again this year Chicago's WXRT-FM will sponsor an air personality contest with judging of demo tape submissions and the awarding of one hour free station air time to the winner

Presentations by record companies, label-sponsored hospitality suites and broadcast executive keynote addresses also highlight the annual event

Park Resurrects Music Of the '60s

VALENCIA Calif. Rock music of the 60s was to be revived Saturdays and Sunday (29-30) at Six Flags Magic Mountain here, when a recorded taping of a television special, "60s Rock Scrapbook," was to take place

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Billboard SPECIAL SURVEY For Week Ending 9/23/79

Billboard Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates (ATTENDANCE/GROSS PERFORMANCE)	Total Ticket Sales	Ticket Price Scale	Gross Receipts
	Arenas (6,000 To 20,000)			
1	**BEE GEES/SWEET INSPIRATIONS**—Robert Stigwood/Jerry Weintraub 8 Performances West, Col, Cleveland, Ohio, Sept 18 & 19 (2)	35,000	$10 $15	**$496,000***
2	**BEE GEES/SWEET INSPIRATIONS**—Robert Stigwood/Jerry Weintraub 10 Concerts West, Col, Spectrum, Philadelphia, Pa., Sept 21 & 22 (2)	29 056	$10 $15	**$399,815***
3	**THE CARS/RICK GILDER**—Perryscope Concerts, P N L, Vancouver, B.C., Sept 22	17,500	$9 50	**$166,250***
4	**STYX/MORNING STAR**—Sunshine Promotions, Freedom Hall, Louisville, Ky., Sept. 23	19,400	$8	**$155,568***
5	**EARTH, WIND & FIRE**—Entertain Col, Greensboro N.C. Sept 21	12,367	$8 50 $9 50	**$112,547***
6	**BAD COMPANY/CARILLO**—S & L B V W, Jerry Weintraub/Concerts West, Scope, Norfolk, Va., Sept 22	13 000	$7 50 $8 50	**$111,171***
7	**BLUE OYSTER CULT/RAINBOW**—Cross Country Concerts, Col, New Haven, Ct., Sept 18	10 663	$6 50 $8 50	**$86,415***
8	**BLUE OYSTER CULT/RAINBOW**—Brass Ring Productions, Cobo Arena, Detroit, Mich., Sept 21	8,596	$9 $10	**$85,231**
9	**THE KINKS/JOHN COUGAR**—Frank I Russo Inc., Civic Center Auditorium, Augusta, Me., Sept 19	10,196	$7 50 $8 50	**$82,527**
10	**CHEAP TRICK/SAMMY HAGER**—Festival East, Inc./Harvey & Corky Productions, Mem'l Aud., Buffalo N.Y., Sept 22	9,803	$7 50 $8 50	**$82,370**
11	**KISS/JOURNEY PRIEST**—Sunshine Promotions, Robert's Stad., Evansville, Ind., Sept. 20	8,220	$10	**$82,200**
12	**THE CARS/RICK GILDER**—John Bauer Concerts, Eisenhower Pavilion, Seattle Wa. Sept 21	9,100	$8 50 $9	**$77,274***
13	**KISS/JUDAS PRIEST**—Sunshine Promotions Col, Ft Wayne Ind., Sept 18	7,669	$10	**$76,690**
14	**IAN HUNTER/DAVID JOHANSEN**—Belkin Productions, Col Theat., Cleveland Ohio Sept 22	9,893	$7 50 $8 50	**$75,284**
15	**DOOBIE BROTHERS/NEIL DIAMOND**—Entertain, Col, Greensboro N.C., Sept 22	9,717	$7 $8	**$73,804**
16	**KENNY LOGGINS/LOUISE GOFFIN/HOWLY LEWIS**—Bill Graham Presents/CAL Coc's Thea Berkeley Calif., Sept 21	8,500	$4 50 $9 50	**$73,338**
17	**BAD COMPANY/CARILLO**—S & L B V W/Jerry Weintraub/Concerts West, Centennial Hall, Univ Toledo, Ohio, Sept 19	9,000	$7 50 $8 50	**$72,117***
18	**DOOBIE BROTHERS/NIGHT**—Entam, Civic Center, Roanoke, Va., Sept 21	8,693	$8	**$68,192**
19	**THE CARS/RICK GILDER**—Jerry Weintraub/Concerts West, Col, Spokane, Wa. Sept 19	8,500	$8 $9	**$68,000***
20	**ABBA**—Concord Pavilion, Pavilion, Concord Calif. Sept 19	8,096	$7 50 $8 50	**$63,504***
	Auditoriums (Under 6,000)			
1	**ELTON JOHN**—Bill Graham Presents, Community Thea Berkeley, Calif., Sept 22 & 24 (3)	10,596	$10 $15	**$147,060***
2	**DIONNE WARWICK**—Tri Star Productions, Ahmanson Thea., L.A. Calif., Sept 21 (2)	4,000	$8 50 $15 50	**$56,000***
3	**BLUE OYSTER CULT**—Brass Ring Productions Civic Center, Lansing, Mich., Sept 22	5,130	$7 50 $8 50	**$42,741**
4	**SANTANA**—Louie Gavel Presents, Vets Real Mcallen, Tx., Sept 19	4,000	$8 50 $10	**$34,563***
5	**KENNY LOGGINS/LOUISE GOFFIN**—Morning Sun Productions, Wolf & Rosenblum Concerts Mem'l Aud., Sacramento, Calif., Sept 20	3 976	$7 50 $8 50	**$33,242**
6	**RANE MURRAY**—Tal Tara Productions, Carnegie Hall, N Y C N Y Sept 19	2,800	$8 50 $15	**$31,800***
7	**AC/DC/HOLLY HATCHET**—Face Concerts/Louis Messina, Houston, Tx., Sept 21 (2)	3,005	$7 50 $8 50	**$24,389***
8	**THE CARS/RICK GILDER**—John Bauer Concerts, Paulsbaur Thea Portland Wa. Sept 20	2,900	$8 50 $9	**$24,285***
9	**STANLEY CLARKE/DUKE DREES**—Pace Concerts, Louis Messina Music Hall Houston, Tx Sept 23	2,679	$8 50	**$21,794**
10	**AC/DC/HOLLY HATCHET**—Louie Gavel Presents, Vets Real McAllen, Tx, Sept 18	2,439	$7 50 $9	**$18,950**
11	**THE CLASH/SAM & DAVE/DINGERTONES**—Don Law Co., Orpheum Boston Mass Sept 19	2,100	$7 50 $8 50	**$16,872**
12	**TODD RUNDGREN**—Network/Inner Vision/Howard Pitlock, Marks Aud. Boulder, Co. Sept 22	2,100	$8 $8 50	**$16,329**
13	**STANLEY CLARKE/JEFF LORENZ FUSION**—Feyline Presents Kershaw Music Hall, Denver Co Sept 18 (2)	1 827	$8 $9	**$15,174**
14	**CATO BARBIER**—Don Law Co., Berkeley Performance Center Boston Mass Sept 22 (2)	1,900	$7 50	**$14,063**
15	**THE DIRT BAND/THE FLYERS**—Feyline Presents, Mesa College, Grand Junction, Co Sept 20	1,875	$6 37	**$12,241**
16	**TRIUMPH/PIRES**—Sound Seventy Productions, Mem'l Aud., Chattanooga, Tenn. Sept 19	1,757	$6 37	**$11,451**
17	**TRIUMPH/MICHAEL STANLEY BAND**—Entam Music Hall Wheeling, W Va., Sept 16	1,819	$6 37	**$11,411**

Music—It Isn't All Work For Rich
He Goes To Play And Doesn't Complain About Travel

By ELIOT TIEGEL

MONTEREY, Calif. Currently in his 58th year in show business, human perpetual motion machine Buddy Rich defines his musical existence as "I go to play. I don't go to work.

"It's always fun. I don't live it as a job."

Always fun? Being on the road almost all year round, domestically and globally? Riding the one-

"The only time life becomes difficult is when I'm not on the road."

nighter circuit? Positively, Rich tells me in a moment of calm before the storm backstage at the recent Monterey Jazz Festival.

We are seated in the smoky band bus which has just arrived from Los Angeles and which will take off post haste for San Francisco once this gig is complete.

"The only time it becomes difficult," Rich continues, "is when I'm not on the road. I've been doing it so long that when I don't do it, it's total boredom. The idea of playing every night, the physical thing keeps me healthy. The thought of slowing down never occurs to me.

"Everytime I go to take the bus it's to a different place. Everyday in my life I'm in another situation, another attitude and culture. It's a gift to be able to go here and there."

Rich feels there's probably more stress in the lives of people who drive to jobs they don't enjoy doing.

He also finds it impractical to only work moderately before audiences. "It breaks me up when people do three months of concerts and then take two weeks off. You owe it to the people who buy your records to appear—no matter how small the town is they live in."

Rich says he's planning his next LP for next month after he's gotten all his new charts ready. His last LPs have been in the direct-to-disk mode which the drummer says "reminded him of the way he cut records in the old 78 (r.p.m.) days." Anything special about cutting direct-to-disk? "It was just another way to go in and get the God damn thing over with."

Rich defines his current crop of young, aggressive players and the modern music they play as putting the band in its third stage, with the 1966 band the first stage and the 1973 band phase two.

Each stage is related to the music of that period.

In the late '60s, "people said, 'who wanted a big band during the rock era?' I said, 'no one wants it but me.' We opened at the Aladdin Hotel (in Las Vegas) and pulled people from the tables."

Rich speaks of the band's modern jazz attitude as helping it sustain. "We're not a dance band, not a ghost

Buddy Rich: "Jazzmen are not given enough acknowledgement. The Grammys ought to devote more time to the music."

band, we won't play 'Song Of India.' We will bring music to young people who sense there's something other than the Beatles and the Monkees. As they've grown they've been faithful to us."

Rich feels the Recording Academy, on the other hand, has not been faithful to *jazz*. "Jazzmen are not given enough acknowledgement. People like Lester Young, Dizzy Gillespie, Art Tatum, Benny Goodman, Bird, Ella Fitzgerald and Sarah Vaughan should all be in the hall of fame. These are people who have passed all the tests.

"And the Grammies should devote more time to *jazz* if you're going to be fair about music." Rich is against the whole idea of having people compete against each other for awards. "If you're great, you're great," he says. "If you're a bum, you're a bum. You win an award every night when you think you've done a good job."

What about the times when he has a bad night? Any awards? "When that happens I don't talk to anyone. I'm my own critic."

Known for his biting humor, Rich makes these observations on current things musical: jazz fusion—"It's marvelous when its sincere. It's kind of funny when a guy from Liverpool says 'y'all.'"

Jazz LP sales: "I'm not talking about four million sellers. It might hurt to do something you can't believe in. I'd rather play good music and whatever it sells, it sells."

On playing *jazz* in a band: "If you're dedicated you play good. If you're not dedicated you become a studio musician. Dedicated is when you work everyday. To play two years in a band and then go into the studio is saying I give up. The guys who do 20 years and then go into the studio have paid their dues."

As one of the remaining members of an elite corps of musicians, big band leaders, Rich looks at the nomadic side of the business thusly: "you're on the road doing your job. You're not supposed to go into a Roman tub. It's only a grind if you make it one."

FILL-IN ACTION—With the Monterey Jazz Festival in total darkness due to an electric power failure, Dizzy Gillespie and a mime named Feno put on an impromptu performance for the 7,000 people sitting in the Fairgrounds at the recent three-day extravaganza. The blackout halted the international artists who were performing.

Now Senegal Is Booking a Fest

NEW YORK. A series of 10 *jazz* concerts beginning in mid-December is booked for Senegal, West Africa.

Dexter Gordon, Woody Shaw, Buddy Rich, Gerry Mulligan, Roy Haynes and the Xanadu All Stars are reportedly signed for the event, being produced by Morty Yoss.

Yoss produced the recent Caraselle Jazz Festival in Guadeloupe with the sponsorship of Club Med executive Daniel Hautefeuille. They will be teaming again on the Senegal event along with Bernie Polluk.

African and European musicians also will be showcased, and according to Yoss, drummers Rich and Haynes will be seen performing with native African percussionists.

Busy Jackie Davis

MIAMI. As soon as *jazz* organist Jackie Davis returns here following a three-week concert tour of Europe, he will appear in a motion picture, "Caddy Shack," now in production in Miami, and finish up his first solo LP for the Pablo label.

Davis also has completed the first of a series of books on organ for Hansen Publications. His Pablo LP with Ella Fitzgerald, "Lady Time," reportedly is among that label's five top sellers.

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This Week	Last Week	Weeks on Chart	TITLE — Artist, Label & Number (Dist. Label)
1	1	18	STREET LIFE — Crusaders, MCA MCA 3094
2	2	27	MORNING DANCE — Spyro Gyra, Infinity INF 9004 (MCA)
3	3	8	LUCKY SEVEN — Bob James, Columbia-Tappan Zee JC 36056
4	4	13	MINGUS — Joni Mitchell, Asylum 5E 505
5	5	12	I WANNA PLAY FOR YOU — Stanley Clarke, Nemperor KZ 2 35680 (CBS)
6	6	22	HEART STRING — Earl Klugh, United Artists UALA 942 (Capitol)
7	12	6	WATER SIGN — The Jeff Lorber Fusion, Arista AB 4234
8	8	14	BROWN SUGAR — Tom Browne, Arista/GRP GRP 5003
9	13	4	A SONG FOR THE CHILDREN — Lonnie Liston Smith, Columbia JC 36141
10	7	5	FEEL IT — Noel Pointer, United Artists UALA 973
11	18	15	LIVE AT THE HOLLYWOOD BOWL — Chuck Mangione, A&M SP 6701
12	11	11	EUPHORIA — Gato Barbieri, A&M SP 4774
13	NEW ENTRY		8:30 — Weather Report, Arc Columbia PC2 36030
14	20	6	HIGH GEAR — Neil Larsen, Horizon SP 738 (A&M)
15	15	16	BETCHA — Stanley Turrentine, Elektra 6E 217
16	16	4	ROOTS IN THE SKY — Oregon, Elektra 6E 224
17	17	6	THE GOOD LIFE — Bobbi Humphrey, Epic JE 35607
18	16	20	FEVER — Roy Ayers, Polydor PD 1 6204
19	19	6	DUET — Gary Burton & Chick Corea, ECM ECM 1 1140 (Warner Bros.)
20	9	24	PARADISE — Grover Washington Jr., Elektra 6E 182
21	23	22	NEW CHAUTAUQUA — Pat Metheny, ECM ECM 1 1131 (Warner Bros.)
22	21	14	PART OF YOU — Eric Gale, Columbia JC 35715
23	25	35	CARMEL — Joe Sample, MCA AA 1126
24	28	12	IN MOTION — Heath Brothers, Columbia JC 35816
25	30	43	TOUCHDOWN — Bob James, Tappan Zee/Columbia JC 35594
26	14	7	HOT — Maynard Ferguson, Columbia JC 36124
27	22	29	LIVIN' INSIDE YOUR LOVE — George Benson, Warner Bros. 2BSK 3277
28	27	11	CONCEPTION THE GIFT OF LOVE — Bobby Hutcherson, Columbia JC 34814
29	24	16	KNIGHTS OF FANTASY — Deodato, Warner Bros. BSK 3321
30	26	14	PARADE — Ron Carter, Milestone M 9088 (Fantasy)
31	31	7	ARROWS — Steve Kahn, Columbia JC 36129
32	32	5	TALE OF THE WHALE — Matrix, Warner Bros. BSK 3300
33	33	39	ANGIE — Angela Bofill, GRP-Arista GRP 5000
34	29	21	TOGETHER — McCoy Tyner, Milestone M 9087 (Fantasy)
35	35	62	PAT METHENY — Pat Metheny, ECM 1-1114 (Warner Bros.)
36	36	18	FEEL THE NIGHT — Lee Ritenour, Elektra 6E 192
37	37	12	THE LOVE CONNECTION — Freddie Hubbard, Columbia JC 36015
38	34	30	FEETS DON'T FAIL ME NOW — Herbie Hancock, Columbia JC 35764
39	48	2	QUADRANT — Joe Pass, Pablo 2310837
40	NEW ENTRY		KEYED IN — Joanne Brackeen, Tappan Zee Columbia JC 36075
41	NEW ENTRY		MICHAEL PEDICIN JR — Michael Pedicin Jr., P.I.R. JZ 36004 (CBS)
42	40	13	DREAMER — Caldera, Capitol ST 11952
43	41	11	DELIGHT — Ronnie Foster, Columbia JC 36019
44	42	21	LIVE — Jean Luc Ponty, Atlantic SD 19229
45	NEW ENTRY		TALL, DARK AND HANDSOME — Les McCann, A&M SP4780
46	46	29	HOT DAWG — David Grisman, Horizon SP731 (A&M)
47	47	14	EYES OF THE HEART — Keith Jarrett, ECM ECM 1150 (Warner Bros.)
48	38	3	BOBO — Bobo, Columbia JC 36108
49	44	3	KEEPER OF THE FLAMES — Richie Cole, Muse MR 5192
50	50	3	WITH SOUND REASON — Sonny Fortune, Atlantic SD 19239

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Soul Sauce

'The Hawk' Soaring To Disk Promo

By JEAN WILLIAMS

LOS ANGELES Dick "The Hawk" Hawkins, who recently moved over to West End Records as national promotion director, r&b, will devote nearly all of his time to securing r&b radio play—something the label has been lacking.

The three-year-old label, headed by co-owners Ed Cushin and Mel Cheren, has a roster of four acts, including Taana Gardner, Billy Nichols, Sugar & Spice and Enda Holt & Starluv.

According to Hawkins, although the acts are r&b-oriented, their product has been breaking in discos. "And while we certainly won't ignore discos because discos have been good to West End, I am going to depend on black-oriented radio to break the product."

Most of West End's staff works the disco circuit and Hawk's arrival gives the label, for the first time a full-time, formalized r&b division.

Hawkins, who publishes The Hawk's Journal, will continue as publisher of the newsletter while holding down his West End chores.

West End, an independently distributed label, also has two in-house producers, Kenton Nix and Hershal Dwellingham.

Gardner has a 12-inch single, "When You Touch Me," being played in discos, notes Hawkins, "but I'm in the process of servicing the 7-inch version to r&b stations."

Nichols also has a disk released, "Give Your Body Up To The Music," and Sugar & Spice are coming with "You're My Sugar, You're My Spice."

* * *

On the heels of WEA's '79 marketing roadshow held in New Orleans, New York, Chicago and L.A., comes the hype from Oscar Fields, the company's vice president of black music marketing that upcoming product from Warner, Elektra and Atlantic will give retailers added spark needed to ignite consumer interest, excitement and sales.

Among the black acts from the three labels with product presently on the charts are Chic, Ashford & Simpson, Funkadelics, David Ruffin, Mass Production and Rose Royce.

According to Fields, the company will be coming with impact programs on all breaking records throughout the fall.

He explains that "since black product breaks so fast, it can't be included in the regular discount scheduling plan. Therefore, we will set up discount programs for small volume black music dealers as the product breaks.

"We presently have breaking records by Prince, Stargard, Sly & the Family Stone, the Spinners and a few others."

* * *

Nashville's Fisk Univ. has established the Fisk Institute for Research in Black American Music, designed to support, coordinate and encourage the study and documentation of the black American musical heritage. Dr Samuel A. Floyd Jr. is director of the institute.

One of the chief concerns of the institute will be the publication of manuscripts, books and scholarly articles on black American music.

Some of the areas upon which the

(Continued on page 49)

Billboard SPECIAL SURVEY For Week Ending 10/6/79

Billboard Hot Soul Singles

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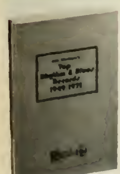
★ STAR Performer—singles registering greatest proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer) Label & Number (Dist. Label) (Publisher, Licensee)
★ 1	1	11	DON'T STOP TIL YOU GET ENOUGH—Michael Jackson (M Jackson G Phillinganes) Epic 9 50742 (Miran BMI)
★ 2	5	7	KNEE DEEP—Funkadelic (G Clinton) Warner Bros 49040 (Mal Biz, BMI)
3	3	15	I JUST WANT TO BE—Cameo (G Johnson, L Blackman) Chocolate City 019 (Casablanca) (Better Days, BMI/Better Nights, ASCAP)
4	2	14	FOUND A CURE—Ashford & Simpson (N Ashford V Simpson), (Nick O Val ASCAP) Warner Bros 8870
★ 5	7	14	I DO LOVE YOU—GQ (E R LeBlanc H Lane K Crier P Service), (Arista ASCAP/Careers BMI) Arista 0426
6	4	16	FIRECRACKER—Mass Production (R Williams) Cotillion 44254 (Atlantic) (Two Pepper ASCAP)
★ 7	10	10	RISE—Herb Alpert (A Armer, R Badazz), A&M 2151 (Almo/Badazz ASCAP)
8	8	R	SAIL ON—Commodores (L Richie Jr), Motown 1466 (Jobete/Commodores Entertainment ASCAP)
9	9	10	SING A HAPPY SONG—O'Jays (K Gamble, L Huff) P.I.R. 9 3707 (CBS) (Mighty Three BMI)
10	6	16	GOOD TIMES—Chic (B Edwards, N Rodgers) Atlantic 3584 (Chic BMI)
11	11	14	AFTER THE LOVE HAS GONE—Earth, Wind & Fire (D Foster / Graydon B Champlin) (Ninth Garden Rule/Irving/Foster Frees BMI/Bobette ASCAP) Arc 3 11033 (CBS)
12	12	18	TURN OFF THE LIGHTS—Teddy Pendergrass (K Gamble L Huff) P.I.R. 3696 (CBS) (Mighty Three, BMI)
13	13	1R	THE BOSS—Diana Ross (N Ashford V Simpson) Motown 1462 (Nick O Val ASCAP)
★ 14	18	8	BREAK MY HEART—David Ruffin (D Garner) Warner Bros 49030 (Gravesville/Forgotten BMI)
15	14	22	WHY LEAVE US ALONE—Five Special (R Banks J Green R Johnson) Elektra 46032 (Al Home/Baby Dump ASCAP)
★ 16	20	6	COME GO WITH ME—Teddy Pendergrass (K Gamble L Huff) P.I.R. 9 3717 (CBS) (Mighty Three BMI)
17	17	11	STREET LIFE—Crusaders (J Sample W Jennings) MCA 41054 (Four Knights/Irving BMI)
★ 18	30	5	LADIES NIGHT—Kool & The Gang (G M Brown/Kool & The Gang) De Lite 801 (Mercury) (Delightful/Gang, BMI)
19	16	11	OPEN UP YOUR MIND—Gap Band (R J Wilson C R Wilson) Mercury 74080 (Total Experience BMI)
★ 20	25	8	BETWEEN YOU BABY AND ME—Curtis Mayfield & Linda Clifford (C Mayfield) RSO 941 (Mayfield, BMI)
★ 21	27	7	LOVER AND FRIEND—Minnie Riperton (M Riperton Rudolph St Lewis Dozier), Capitol 4761 (Minnie's/Bull Pen BMI)
★ 22	31	6	CRUISIN'—Smokey Robinson (W Robinson M Tarplin) Tamla 54306 (Motown) (Bertam ASCAP)
★ 23	29	9	STRATEGY—Archie Bell & The Drells (G McFadden J Whitehead J Cohen) P.I.R. 9 3710 (CBS) (Mighty Three, BMI)
24	24	19	I'LL NEVER LOVE THIS WAY AGAIN—Dionne Warwick (R Kerr W Jennings) Arista 0419 (Irving, BMI)
★ 25	33	6	DIM ALL THE LIGHTS—Donna Summer (D Summer) Casablanca 2201 (Sweet Summer Night, BMI)
★ 26	34	6	LOVE ON YOUR MIND—Con Funk Shun (F Pilate) Mercury 76002 (Val-le-Joe BMI)
★ 27	36	5	IT'S A DISCO NIGHT—The Isley Brothers (E Isley M Isley C Jasper R Isley O Isley R Isley), T Neck 9 2287 (CBS) (Bovina, ASCAP)
28	28	8	I LOVE YOU—New Birth (J Baker L Washburn) Ariola 7760 (Sky Diver/Lite Bride BMI)
★ 29	49	4	I JUST CAN'T CONTROL MYSELF—Nature's Divine (M Stokes S Smith R Carter) Infinity 50027 (MCA) (Willow Girl BMI)
30	26	9	GROOVE ME—Fern Kinney (K Floyd) Malaco 1058 (T.K.) (Malaco/Roffignac BMI)
31	32	7	SO GOOD, SO RIGHT—Brenda Russell (B Russell) Horizon 123 (A&M) (Rutland Road ASCAP)
★ 32	39	7	YOU GET ME HOT—Jimmy "Bo" Horne (H W Casey R Finch) Sunshine Sound 1014 (T.K.) (Sherlyn/Harrick BMI)
★ 33	40	7	LADIES ONLY—Aretha Franklin (A Franklin) Atlantic 3605 (Pundit BMI)
34	22	15	FULL TILT BOOGIE—Uncle Louie (W Murphy G Pistilli) Marlin 3335 (T.K.) (Finurphe BMI/Whitehall ASCAP)
35	35	8	FOOL ON THE STREET—Rick James (R James) Gordy 7171 (Motown) (Jobete ASCAP)
36	3R	10	I FEEL YOU WHEN YOU'RE GONE—Gangsters (Gangsters) Heat 01978 (Jim Mack, BMI)
★ 37	45	6	MORE THAN ONE WAY TO LOVE A WOMAN—Raydio (R Parker Jr) Arista 0441 (Raydiola, ASCAP)
38	19	13	DO IT GOOD—A Taste Of Honey (J Johnson, P Kibble) Capitol 4744 (Conductive/On Time BMI)
★ 39	47	6	I BETCHA DIDN'T KNOW THAT—KC & The Sunshine Band (F Knight S Dees) T.K. 1035 (Moonsong/East Memphis/Two Knight, BMI)
40	37	12	BETTER NOT LOOK DOWN—B.B. King (J Sample W Jennings) MCA 41062 (Irving/Four Knights BMI)
41	41	7	SMILE—The Rance Allen Group (R Allen S Allen), Stax 3171 (Fantasy) (Shira/Rosaltante Lane BMI)
42	42	7	READY FOR YOUR LOVE—Chapter 8 (D Washington) Ariola 7763 (Woodsong/Chapter 8/U.S. Arabella BMI)
43	23	17	CRANK IT UP—Peter Brown (P Brown R Rans) Drive 6278 (T.K.) (Sherlyn/Decibel BMI)
★ 44	54	5	IS IT LOVE YOU'RE AFTER—Rose Royce (Miles Gregory) Whitfield 49049 (Warner Bros) (May Twelfth/Warner Tamerlane BMI)
45	15	19	BAD GIRLS—Donna Summer (D Summer B Sudano, E Hokenson J Esposito) Casablanca 988 (Starrin/Earbone/Sweet Summer Night BMI)
46	21	24	WHAT CHA GONNA DO WITH MY LOVIN'—Stephanie Mills (J Mtume R Lucas) 20th Century 2403 (RCA) (Scarab BMI)
★ 47	59	4	DON'T LET GO—Isaac Hayes (J Stone) Polydor 2011 (Screen Gems EMI BMI)
48	48	7	REACHIN' OUT—Lee Moore (P Moore) Source 41068 (MCA) (Accent BMI)
49	50	7	DO IT WITH YOUR BODY—7th Wonder (J Weaver R Eneal) Parachute 527 (Casablanca) (Weagub BMI/Echo Rama ASCAP)
50	46	14	THIS TIME BABY—Jackie Moore (C James L Bell) (Mighty Three, BMI) Columbia 3 10993
51	43	21	I'M A SUCKER FOR YOUR LOVE—Teena Marie (R James) Gordy 7169 (Motown) (Jobete ASCAP)
★ 52	62	4	RRRRRROCK—Foxy (I Ledesma) Dash 5054 (T.K.) (Sherlyn/Lindseyanne/Buckaroo BMI)
★ 53	65	3	NEVER CAN FIND A WAY (HOT LOVE)—Vernon Burch (V Burch H Redman Jr J Gadson) Chocolate City 3201 (Casablanca) (Rick's/Sand B., BMI)
★ 54	64	3	I WANNA BE YOUR LOVER—Prince (Prince) Warner Bros 49050 (Ecnirp BMI)
55	55	5	I LOVE TO SING THE SONGS I SING—Barry White (B White P Politi, V Wilson F Wilson) 20th Century Fox 2416 (RCA) (Seven Songs/Ba Dake BMI)
56	52	7	YOU CAN DO IT—Al Hudson & The Partners (A Myers, K McCord) MCA 12459 (Perks, BMI)
57	53	8	FANTASY—Bruni Pagan (N Allen, I Rosenblatt R Dietrich B Pagan) Elektra 46501 (Sound Palace ASCAP)
58	58	5	WE GOT TO HIT IT OFF—Millie Jackson (B Lattimore) Spring 3002 (Polydor) (Sherlyn, BMI)
59	57	11	I GOT THE HOTS FOR YA—Double Exposure (R Baker) Salsoul 2091 (RCA) (Burma East BMI)
60	56	9	OUT THERE—Evelyn "Champagne" King (S Peele J Lide) RCA 11680 (Mills & Mills/Six Continents, BMI)
★ 61	71	3	MY FLAME—Bobby Caldwell (B Caldwell) Clouds 18 (T.K.) (Sherlyn Lindseyanne BMI)
★ 62	72	3	DOIN' THE DOG—Creme D'Cocoa (T Camillo C Barber), Venture 112 (Barcam, BMI)
63	61	R	ROCK BABY—Tower Of Power (G Crockett M Jeffries) Columbia 3 11012 (Michael Jeffries ASCAP)
★ 64	74	3	COME TO ME—France Joli (T Green) Prelude 800 (Cicada PRO/Trumar BMI)
65	66	5	LET'S TURN IT OUT—Skyy (R Muller) Salsoul 2102 (RCA) (One To One ASCAP)
66	68	6	DON'T YOU WANT MY LOVE—Debbie Jacobs (P Sabu) MCA 41102 (Unichappell/Kreimers, BMI)
★ 67	77	3	(OOH-WEE) SHE'S KILLING ME—Johnnie Taylor (M Buckins R McCormick) Columbia 1 11084 (Muscle Shoals Sound BMI)
★ 68	79	3	SUMMER LOVE—David Oliver (C Womack M Wells) Mercury 76006 (Relaxed/Wellcom BMI)
69	69	3	SHARE MY LOVE—LTD (A M Bennett H E Davis) A&M 2176 (Almo/McRovscod ASCAP/Irving/McDonsbuy BMI)
70	63	5	STAR GENERATION—James Brown (B Shapiro/R McCormick) Polydor 2005 (Kayvette BMI)
★ 71	81	2	YOU'RE SOMETHING SPECIAL—Five Special (R Banks, T Green, R Johnson) Elektra 46531 (Al Home/Baby Dump ASCAP)
★ 72	84	3	WHILE WE STILL HAVE TIME—Cindy & Roy (T Wortham C Biggs) Casablanca 2202 (Mighty Three BMI)
★ 73	83	2	REMEMBER WHO YOU ARE—Sly & The Family Stone (S Stewart H Banks) Warner Bros 49062 (Fresco BMI/Bubba ASCAP)
74	78	4	CLOSER—Johnny Nash (J Nash E Brown D E Brown Jr W DeLandro), Epic 8 50737 (Vanas BMI/Arnas ASCAP)
★ 75	86	2	HIGH STEPPIN', HIP DRESSIN' FELLA—Love Unlimited (B White F Wilson P Politi) Unlimited Gold 9 1409 (CBS) (Seven Songs/Ba-Dake BMI)
76	76	4	TIL THE DAY I STARTED LOVIN' YOU—Dalton & Dubarri (G Dalton K Dubarri) Hilltak 7902 (Atlantic) (Dalton & Dubarri/Anadale ASCAP)
★ 77	NEW ENTRY		I CALL YOUR NAME—Switch (B De Barge G Williams) Gordy 7175 (Motown) (Jobete ASCAP)
★ 78	88	2	THE SECOND TIME AROUND—Shalamar (L Sylvers, W Shelby) Solar 11709 (RCA) (Spectrum VII/Rosy ASCAP)
79	80	3	OPEN UP FOR LOVE—Siren (J Davis) Midsong 513 (Midsong/Monsterous, ASCAP)
★ 80	90	2	I DON'T WANT TO BE A FREAK—Dynasty (L Sylvers N Beard D Griffey) Solar 11694 (RCA) (Spectrum VII/Rosy ASCAP)
★ 81	NEW ENTRY		STILL—Commodores (L Richie), Motown 1474 (Jobete Commodores Entertainment ASCAP)
82	82	7	ROCK ME—Frank Hooker & Positive People (F Hooker), Panorama 11634 (RCA) (Duchess/Innerself BMI)
★ 83	NEW ENTRY		I FOUND LOVE—Deniece Williams (J D Williams F Baskett R Nichols) ARC Columbia 1 11063 (Pee Brick Marie/Randy BMI)
★ 84	NEW ENTRY		LOVE HURT ME, LOVE HEALED ME—Lenny Williams (J Footman J Weider T McFadden) MCA 41118 (Spec O Lite/Jobete/Traco BMI)
★ 85	NEW ENTRY		BODY LANGUAGE—Spinners (E Fox I Fuchs, A R Scott) Atlantic 3619 (Sumac BMI/Louise Jack ASCAP)
★ 86	NEW ENTRY		GLIDE—Pleasure (N Phillips B Smith) Fantasy 874 (Three Hundred Sixty ASCAP)
★ 87	NEW ENTRY		LOOKIN' FOR LOVE—Fat Larry's Band (L James D James) Fantasy/WMOT 867 (Parker WMOT BMI)
★ 88	NEW ENTRY		KING TIM III—Fatback Band (F Demery B Curtis) Spring 199 (Polydor) (Cida, BMI)
89	89	2	WISHING ON A STAR—Jr. Walker (B Calvin) Whitfield 49057 (Warner Bros) (May Twelfth/Warner Tamerlane BMI)
★ 90	NEW ENTRY		MELLOW, MELLOW RIGHT ON—Lowrell (L Redmond L Browning I Simon J Simon) AVI 300 (Ensign, BMI)
91	93	2	I CAN'T TURN THE BOOGIE LOOSE—Controllers (F Knight M Ward) Juana 3424 (T.K.) (Knight After Knight/Every Knight BMI)
92	NEW ENTRY		DON'T LOOK BACK—Teena Marie (W Robinson R White) Gordy 7173 (Motown) (Jobete ASCAP)
93	44	20	BEST BEAT IN TOWN—Switch (B Deberge) Gordy 7168 (Motown) (Jobete ASCAP)
94	51	22	YOU GONNA MAKE ME LOVE SOMEBODY ELSE—The Jones Girls (K Gamble L Huff) P.I.R. 8 3680 (CBS) (Mighty Three BMI)
95	70	10	CATCH ME—Pockets (R Wright, C Fearing) Arc Columbia 3 10954 (Patmos/Charleville BMI/Chaz/Modern American, ASCAP)
96	73	4	AFTER A NIGHT LIKE THIS—Shirley Brown (T Jarrett C Marshall) Stax 3222 (Fantasy) (Stax/Poncello/Forest Wall ASCAP)
97	60	7	GROOVE CITY—Chocolate Milk (J Smith III A Castenell D Richards, F Richard K Williams, M Tio R Dabon) RCA 11689 (Marsaint BMI)
98	92	12	THE WAY WE WERE/MEMORIES—Manhattans (M Hamlisch A&M Bergman) Columbia 3 11024 (Colgems E.M.I./Jobete ASCAP/Stone Diamond, BMI)
99	91	10	WHEN YOU'RE #1—Gene Chandler (J Thompson E Dixon) Chi Sound 2411 (20th Century) (Cachand/Goetane BMI)
100	98	6	TALK THAT STUFF—ADC Band (J M Mathews A Mathews Jr) Cotillion 45003 (Atlantic) (Woodsongs/Bus, BMI)

Top R&B RECORDS 1949-1977



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MUSIC 'INCONSISTENT'

Portnow Overhauls Image Of 20th-Fox

By JEAN WILLIAMS

LOS ANGELES—Neil Portnow, the new senior vice president at 20th Century-Fox Records is attempting to give the label a new image.

He has, in the four months since his arrival, set about changing the structure of the sales and merchandising division, is building an a&r staff, developing an in-house management team, and instituting an open door policy.

Portnow notes he arrived in 20th's transformation period. "The first thing I had to do was to make the music right, it was a bit inconsistent.

"We evaluated the musical ability of the roster and subsequently dropped 10 acts. We now have about 15 remaining artists. We intend to remain small because at this point it's quality as oppposed to quantity. However, we're slowly looking at additions."

Portnow is attempting to balance the label's artist roster. Presently, r&b acts make up 90% of its roster. Like many labels Portnow is looking at new wave acts, "but I'm not going to fill slots by categories.

"Most people in the industry are aware that we have a shortage of pop and rock'n'roll acts, but we're actively looking." Photoglow is the first pop band signed by Portnow and Dave Parks is vice president of pop promotion.

Portnow has increased the a&r staff and for the first time, the company has an in-house producer Michael Stewart. Also in the department is Paula Jefferies as a&r manager. Jefferies who like Portnow comes from RCA Records is reviewing acts and material.

Portnow points to Stephanie Mills as an example. "Until one month ago her LP ('Whatcha Gonna Do With My Love') was recognized only in the black community but it has now crossed over.

"We have just secured for her the theme song for the film 'Starting Over.' The music was written by Marvin Hamlish and Carole Bayer Sager and the film stars Burt Reynolds."

He explains that one side of Mills' upcoming single will be the theme song, backed with a cut from her LP. She also is set to headline New York's Metropolitan Opera, Washington's Kennedy Center and Philadelphia's Shubert Theatre all in November.

"We're upgrading the facilities she plays and our marketing/merchandising will be more visible," Portnow notes.

Soul Sauce

• Continued from page 48

institute will focus its attention include black musical theatre in 1920s, analytical studies of music by black composers, the development of jazz to 1920, the discovery and editing of musical manuscripts by black American composers, studies in the philosophy of black American music, and biographical studies on neglected black composers.

* * *

The Village People are set to perform in the upcoming NBC-TV special "Top 10," set to begin shooting at the network's Burbank studio this month.

"Top 10," developed and produced by Jim Aubrey and Chris Beard, is being prepped as a mid-season series. In addition to performing, the Village People will be involved in various sketches.

* * *

B.B. King is becoming a regular on tv with his many guest shots. The singer and his Lucille have recorded the theme song for the new ABC-TV series "The Associates." he recently made his first appearance on "American Bandstand," he recently appeared on the Crystal Gale special on CBS, and he is set to appear in a Memorex ad campaign beginning later this fall. ... Eugene McDaniels, who probably has produced more acts that he can remember produced the upcoming Motown LP "Partners" by Sherri & Susaye. Sherri Payne and Susaye Green are former Supremes.

There are three songs, with a reported fourth coming, all titled "Red Hot." Freda Payne's new single from her LP "Hot" bears the title as does Taka Boom, who released the first "Red Hot." Then there's Mary Wilson's to be followed by Mongo Santamaria's upcoming "Red Hot."

* * *

Remember . . . we're in communications, so let's communicate.

BMA Progress

• Continued from page 6

was provided to resolve the grievances of black concert promoters.

Some of the future developments and challenges the organization sees include:

• Building Relationships with lending and financial institutions through the National Bankers Assn., the Small Business Assn. and the National Assn. of Accountants.

• Improving relations with such other organizations as the National Assn. of Black-Owned Broadcasters, the National Endowment for the Arts, the National United Minority Arts Fund, the Black Entertainment Lawyers Assn. and the International Assn. of Auditorium Managers.

• A Museum and Institute for Black Music Studies has been formed and towards its development the organization is developing skills bank, internship programs, scholarship funds, student chapters, funding resources and personnel and placement programs.

• The trade group has signed an exclusive agreement with the ICM agency for future television exposure.

• The association is studying plans to develop greater visibility in the international market with emphasis on Africa.

For the Record

NASHVILLE—Songwriter/artist Rafe VanHoy's forthcoming debut album will be released on MCA Records *not* Warner Bros., as was incorrectly published in a recent issue of Billboard.

Billboard SPECIAL SURVEY For Week Ending 10/6/79

Billboard Soul LPs

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★ STAR Performer—LP's registering greatest proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE — Artist, Label & Number (Dist. Label)
★1	2	6	OFF THE WALL — Michael Jackson, Epic FE 35745
2	1	8	MIDNIGHT MAGIC — Commodores, Motown M8-926
3	3	6	STAY FREE — Ashford & Simpson, Warner Bros. HS 3357
★4	5	4	IDENTIFY YOURSELF — O'Jays, P.I.R. FZ 36027 (CBS)
5	4	7	RISQUE — Chic, Atlantic SD 16003
6	6	12	SECRET OMEN — Cameo, Chocolate City CCLP 2008 (Casablanca)
7	7	15	TEDDY — Teddy Pendergrass, P.I.R. FZ 36003 (CBS)
8	8	16	I AM — Earth, Wind & Fire, Arc/Columbia FC 35730
9	10	20	DISCO NIGHTS — G.Q., Arista AB 4225
10	9	19	STREET LIFE — Crusaders, MCA MCA-3094
★11	15	16	DIONNE — Dionne Warwick, Arista AB 4230
12	12	22	WHATCHA GONNA DO WITH MY LOVE — Stephanie Mills, 20th Century T-583 (RCA)
13	13	21	MINNIE — Minnie Riperton, Capitol SO-11936
★14	16	9	PLEASURE — Future Now, Fantasy 9578
★15	27	3	KOOL & THE GANG — Ladies' Night, De-Lite DSR 9513 (Mercury)
16	14	16	THE BOSS — Diana Ross, Motown M7-923
17	11	26	IN THE PUREST FORM — Mass Production, Atlantic SD 5211
18	18	20	CANDY — Con Funk Shun, Mercury SRM-1-3754
19	17	20	SWITCH II — Switch, Gordy G7-988 (Motown)
20	21	11	HEARTBEAT — Curtis Mayfield, RSO RS-1-3053
21	19	21	BAD GIRLS — Donna Summer, Casablanca NBLP 2-7150
22	22	4	RAINBOW CONNECTION IV — Rose Royce, Whitfield WS 3387 (Warner Bros.)
23	24	14	DEVOTION — L.T.D., A&M SP-4771
★24	32	16	WHERE THERE'S SMOKE — Smokey Robinson, Tamla T7-366 (Motown)
25	20	17	WINNER TAKES ALL — Isley Brothers, T-Neck PZ 2-36077
★26	34	2	DON'T LET GO — Isaac Hayes, Polydor PD-1-6224
27	25	10	FIVE SPECIAL — Five Special, Elektra 6E-206
28	23	7	TAKE IT HOME — B.B. King, MCA MCA-3151
29	26	15	DO YOU WANNA GO PARTY — KC & The Sunshine Band, T.K. TK-611
30	31	5	HAPPY FEET — Al Hudson & The Soul Partners, MCA MCA-1087
31	29	25	ROCK ON — Raydio, Arista AB 4212
32	28	11	DO IT ALL — Michael Henderson, Buddah BDS 5719 (Arista)
33	30	8	BACK ON THE STREETS — Tower Of Power, Columbia [illegible]
34	33	11	ANOTHER TASTE — A Taste Of Honey, Capitol SOO-1195
★35	50	2	XII — Fatback Band, Spring SP-1-6723 (Polydor)
36	35	9	MAXINE NIGHTINGALE — Lead Me On, Windsong BXL1-3404 (RCA)
37	36	24	GAP BAND — Mercury SRM-1-3758
38	38	10	A NIGHT AT STUDIO 54 — Various Artists, Casablanca NBLP 2-7161
39	41	3	BOBBY BLAND — I Feel Good, I Feel Fine, MCA MCA-3157
40	44	12	WHEN LOVE COMES CALLING — Deniece Williams, Arc/Columbia JC 35568
41	39	13	DESTINATION — Sun, Capitol ST-11941
★42	NEW ENTRY		LA DIVA — Aretha Franklin, Atlantic SD 19248
43	43	6	OUTRAGEOUS — Richard Pryor, LAFF A-206
★44	59	2	SO DELICIOUS — Pockets, Columbia JC 36001
45	42	23	WILD & PEACEFUL — Teena Marie, Gordy G7-986 (Motown)
46	37	21	McFADDEN & WHITEHEAD — McFadden & Whitehead, P.I.R. JZ 35800 (CBS)
★47	57	3	BRENDA RUSSELL — Brenda Russell, Horizon SP-739 (A&M)
48	47	26	MORNING DANCE — Spyro Gyra, Infinity INF 9004
49	48	44	DESTINY — Jacksons, Epic JE 35552 (CBS)
★50	60	2	GOIN' HOME FOR LOVE — Jimmy "Bo" Horne, Sunshine Sound 7805 (T.K.)
51	51	13	THIS BOOT IS MADE FOR FONK-N — Bootsy's Rubber Band, Warner Bros. BSK 3295
52	52	22	ANY TIME, ANY PLACE — Dramatics, MCA AA-1125
★53	63	9	PATRICK HERNANDEZ — Born To Be Alive, Columbia JC 36100
★54	NEW ENTRY		SO SOON WE CHANGE — David Ruffin, Warner Bros. BSK 3306
55	55	27	LOVE TALK — Manhattans, Columbia JC 35693
56	40	21	THE JONES GIRLS — The Jones Girls, P.I.R. JZ 35757 (CBS)
★57	NEW ENTRY		PRIORITY — Pointer Sisters, Planet P-9003 (Elektra/Asylum)
58	53	18	LET ME BE GOOD TO YOU — Lou Rawls, P.I.R. JZ 36006 (CBS)
★59	NEW ENTRY		STRATEGY — Archie Bell & The Drells, P.I.R. JZ 36096 (CBS)
★60	NEW ENTRY		FRANCE JOLI — France Joli, Prelude PRL 12170
61	56	13	LOVE CURRENT — Lenny Williams, MCA MCA-3155
62	62	6	TALK THAT STUFF — ADC Band, Atlantic SD 5216
63	66	2	A SONG FOR THE CHILDREN — Lonnie Liston Smith, Columbia JC 36141
64	65	3	HEAVEN & EARTH — Fantasy, Mercury SRM-1-3763
65	54	7	I LOVE TO SING THE SONGS I SING — Barry White, 20th Century T-590 (RCA)
66	61	12	I WANNA PLAY FOR YOU — Stanley Clarke, Nemperor KZ2 35680 (CBS)
67	64	7	WHEN YOU'RE #1 — Gene Chandler, 20th Century/Chi-Sound T-598 (RCA)
68	69	2	BREAKIN' THE FUNK — Faze-O, She 742 (Atlantic)
69	58	26	INSPIRATION — Maze, Capitol SW-11912
70	49	13	CHANCE — Candi Staton, Warner Bros. BSK 3333
71	46	33	WE ARE FAMILY — Sister Sledge, Cotillion SD 5209 (Atlantic)
72	NEW ENTRY		YOUR PIECE OF THE ROCK — Dynasty, Solar BXL1-3398 (RCA)
73	67	20	FEVER — Roy Ayers, Polydor PD-1-6204
74	70	3	KINSMAN DAZZ — Dazz, 20th Century T-594 (RCA)
75	75	5	BROWNE SUGAR — Tom Browne, Arista GRP GRP 5003

Sound, Light, Disco & Video Due At International Entertainment Expo

• *Continued from page 6*
rock'n'roll," he says " We see this happening in New York and elsewhere, where the entertainment is part disco, part live rock, and we're going to bring that up here "

There will be 36 seminars on a variety of subjects

Seminars for hotel and resort specialists will include panels on disco and the hotel, entertainment in restaurants, theme parks, special events and promotions.

Live entertainment is the focus of panels on show room headliners, lounges and colleges, the operation of a showcase club, and a peek at what rock will be like in the 1980s

Disco panels will touch on total operations, disco chains and franchises, disco technology, disco music trends, disco as a promotion vehicle, international disco operations, and the daily routine of a disco operation.

Sound and lighting are the subjects of panels devoted to audio systems, lighting and engineering, cross breeding of lighting displays, special events, the state of sound reinforcement, rock tours, equipment supply management, laser technology and safety standards industrial shows and live acts.

Bill McManus & Associates will offer a special program showing how the firm designed the Kiss touring show

Another series of seminars will involve casino gambling.

Disco specialists such as New York, New York's John Addison, Studio One's Scott Forbes, audio expert Alex Rosner, promotional man Tom Hayden, lighting expert Imero Fiorentino, Showco's Jack Maxum, stage, light and sound designer Chip Monck, and a host of other veteran entertainment specialists will be among the panelists

Of particular interest are seminars on disco technology featuring Alex Rosner of Custom Sound, Scott Kroopf of Wavelength, Dave Kelsey of ACI/Kelsey Richard Long of Long Associates Peter Alexander, Robert Lohr of Design Circuits, TJ McHose of FM Productions, and Jerry Laidman of Sound Chamber

Seminars on sound systems will feature Bob Heil, Glen Meyer of

(Continued on page 54)

Vocoder Kudos: Bill Wittman, Soundmixers' senior engineer, works with the Sennheiser Vocoder in the New York studio.

Sid Harman To Reacquire JBL Sound

By JIM McCULLAUGH

LOS ANGELES—Beatrice Foods, Chicago-based conglomerate, has signed a letter of intent to sell JBL, Inc. and several overseas distribution units of its stereo component company, Harman International Industries, Inc., to Dr Sidney Harman and a group of associates

Harman, a legendary figure in the high fidelity industry, is the founder of Harman International which was purchased by Beatrice in August 1977

The transaction, terms of which are not disclosed, is subject to the approval of the board of directors of Beatrice The anticipated closing date of the transaction is expected early next year

JBL, located in suburban Northridge here, produces hi fi loudspeakers for consumer use as well as loudspeaker products for recording studios, sound reinforcement equipment and speakers for other professional applications

JBL is estimated to have the largest share of market of any other consumer hi fi speaker manufacturer in the U S JBL is also estimated to have the largest share of market for

(Continued on page 54)

Sound Waves

Sennheiser Units Versatile

• *Continued from page 42*
here for the new "Peter Pan" production "With the infrared listening system operating, there isn't a bad seat in the house," states Richard Fitzgerald, president of Sound Associates, Inc. the firm that installed the system.

The headphone weighs in at just 2½ ounces and offers superb fidelity Because of its light weight and quality sound, the receiving system is unobtrusive to the wearer and is ideal for the hearing-impaired

The overall effect is one of heightened intimacy and environmental involvement. The headphone does not shut out ambient sound of the theatre, but serves more as a supplement

Applications of the system are many and varied, including outdoor concerts where sound projection and adequate sound power are often difficult to achieve.

The headphones can deliver up to 113 dB of sound level and can easily make up for some of the most severe deficiencies in a listening environment

The transmitting panels for the infrared listening system are each made up of 111 light-emitting diodes The panels are 9 by 14 inches deep. Since the system relies on infrared light to transmit sound, the transmitted "beams" are invisible to the human eye. Four strategically placed panels are employed in the Lunt-Fontanne to achieve full coverage of every seat in the theatre.

There are no wires or cables to hook up between headphones and sound system. Therefore, costly wiring of each seating location has been eliminated. Another advantage is elimination of CB and/or tv interference, since the light beams are unaffected by r f. interference

The "Peter Pan" production employs some 40 microphones: seven across the front of the stage, 22 in the orchestra pit, six on leading performers plus some additional offstage units.

Sony Wireless Mike Keys Pro Audio Push

By STEPHEN TRAIMAN

NEW YORK—Sony's new lightweight wireless microphone system, which got its first national television exposure on the recent Jerry Lewis Labor Day "Muscular Dystrophy Telethon," will key an expanded marketing thrust for the professional audio division, general manager Nick Morris reports

A network of 40 to 60 pro audio dealers is being franchised to handle the Sony line of microphones, mixers and other electronics, with field sales manager Jim Guthrie supervising this ongoing activity.

Both the broadcast and pro audio markets are seen as major outlets for the innovative UHF wireless microphone system, which had its first exposure as a prototype at the November 1978 Audio Engineering Society Convention here

The system, selected for Telethon use by engineer Pete SanFilipo of Western Media Entertainment, weighs only seven ounces and uses the 947-952 mH UHF band, which offers 14 channels Other wireless mikes use the VHF bands but Sony felt this did not offer a good testing situation, Morris notes The result is that Sony has a reported 300-kilocycle bandwidth compared with 75 kc for other units currently in use

The system can be built at a lower frequency for movie or broadcast industry special order, but the UHF offers as many simultaneous operations as possible, and the frequency is generally more controlled than VHF since 947-952 is allocated by the Federal Communications Commission to the broadcast industry.

Both Morris and Guthrie acknowledge that the cost of the system is significantly higher than competition from Schaffer-Vega, HME and Swintek, but feel the added flexibility the UHF system offers, and the reported total dynamic range of 94 dB are major plus factors.

A full wireless diversity system would run between $8,000 and $9,000 for one channel (This compares with $3,450 for the Schaffer-Vega Diversity System, first such unit in the industry)

While the primary thrust thus far

(Continued on page 54)

TV Tryout: Jerry Lewis gives the new Sony seven-ounce UHF wireless WRT-57 mike its U.S. television debut on his recent Muscular Dystrophy Telethon.

TOP SPEAKERS, PRESENTATIONS

Video Music Confab Takes Off

• *Continued from page 1*
Among the special small-group demonstrations and presentations confirmed are the Magnavox Magnavision optical videodisk system of MCA/Philips, Sony and Panasonic professional video studios, Pickwick International's Videoworks and Channel 1000 in-store displays and long-form programming from Jon Roseman Productions' "Video Jukebox" and Ron Hays' "Music Image "

Evening Video Showcases will highlight the best creative efforts from all participating record and film companies, independent producers and artists All will utilize ¾ inch U-Matic tapes, with General Electric providing a new PJ-5050 large-screen projector and a state-of-the-art hi fi system from Miller & Kreisel Sound.

Saturday night's social event is a party cohosted by TransAmerican Video and the Record Plant at TAV's Celebrity Theatre, with a "mystery guest" to entertain, followed by a nightcap at the Video-Disco at the downtown L A Convention Center, courtesy of Charles Tepfer, sponsor of the consumer L A VideoShow that weekend.

The morning sessions will run the gamut of video involvement, featuring participants from around the globe on topics including creative input, in-house/in-store, legal rights, hardware update, retailing experience, marketing muscle, audio/video studios, international networks, programming progress and future technologies

A windup "Looking Ahead" session will feature all panel moderators in an assessment of the future joined by Todd Rundgren of Utopia Video, one of the first artists to make a major commitment to video

Following brief remarks by MCA's Sheinberg and Gallup's Kohut, to be joined by several other speakers, and the rap session, moderated by Lee Zhito Billboard's editor-in-chief and publisher, panels on legal rights and hardware will round out the opening day

• Legal Rights will be moderated by Al Berman, president of the Harry Fox Agency, with participants including Bob Crothers, executive assistant to the president, American Federation of Musicians, and Dick Bloeser, director, Film Security Office, Motion Picture Assn. of America

• Hardware Update, chaired by Larry Finley, International Tape Assn executive director will have Kenneth Ingram, senior vice president, sales and marketing, Magnavox Consumer Electronics, Dick O'Brion, executive vice president, U.S. JVC Corp; Phil Stack, vice president, Sony Video, and representatives from Panasonic and U.S Pioneer.

• Saturday sessions kick off with "Creative Input For A Mass Market," moderated by John Weaver, Keel & Co., with Paul Flattery, executive producer, Jon Roseman Productions, George Honchar, executive vice president, Imero Fiorentino Associates Eric Gardner, president, Panacea/Utopia Video, and Ron Hays, president, Music Image

• "In-House To In-Store To In-Home" is chaired by Jo Bergman,

(Continued on page 54)

NATIONAL TO HAVE $6 MIL A/V COMPLEX

NEW YORK—National Record Studios is building an audio/visual studio complex in the old West Side Airlines Terminal here with an estimated price tag of $6 3-million for construction and equipment costs

Sugarloaf View is designing the two studios, one of which is destined to be fitted with digital recording equipment, according to Howard Lustig, one of National's owners. Technical specifications weren't available at presstime, but MCI consoles will be used, says Lustig

National will occupy three floors of the four-story terminal, located on the corner of 10th Ave and 42nd St The ground floor will house two 80 by 60-foot video studios, dressing rooms, executive offices and lounges

The second floor sound studios will be linked directly to the video studios below, enabling clients to produce videotapes at the same time as they cut 24-track audio tapes The third floor will contain editing and mixing rooms

"The studios are being equipped for the future," Lustig says. "We want to be able to produce music with visual accompaniment in whatever form, disks or tape We intend to be a major supplier in that area. We can handle complete programming, live, special effects, whatever is required."

The construction, which got underway recently, is part of the city's program for revitalizing the 42nd St area, with an emphasis on the entertainment arts

For that reason, the top floor of the former terminal is being reserved for construction of a theatre that would be built over the existing roof of the building — DICK NUSSER

Video Takes

The involvement of **CBS Records** in the home video market is enhanced with the naming of **Dr. Donald McCoy** as vice president and general manager of the CBS Technology Center in Stamford, Ct. (See Executive Turntable). Dr. McCoy was with RCA for 22 years at the David Sarnoff Research Center most recently as division vice president, technical liaison, for the SelectaVision videodisk system expected to be launched in 1980. He has been previously involved in research including magnetic videotape recording, color tv system colorimetry, stereo disk recording and broadcasting systems. The CBS lable's video activities are being quietly monitored by Joe Dash, vice president, development, assisted by Stephen Reed.

• • •

Anticipated announcement of firm marketing plans for the launch of **RCA's SelectaVision** videodisk system is not expected before early December but definitely will come before year-end, according to informed sources. The projected launching date is the fall of 1980, with activity heightening both at Indianapolis, where hiring is underway across a broad area of manufacturing and engineering job classifications, and in New York where Herb Schlosser's entire programming marketing staff just moved to 10 Rockefeller Plaza. **Acy Lehman** joins as director, creative services, from art director at RCA Records.

• • •

Two new video program directories are due soon, reflecting the growth of the home market along with other commercial areas. **National Video Clearinghouse**, Syosset, N.Y., expects to launch a $500,000 promotion campaign for its **"The Video Source Book"** and **"The Video Programs Index,"** edited by Ken Winslow. Source Book has 900 pages, 15,000 titles, available Nov. 16 at $19.95. **Essette Video**, New York, will publish its fourth book **"The Videolog: Programs For The Home,"** with over 3,500 titles from film studios, clubs and distributors in the consumer market. Ready in early 1980, the new directory is tentatively priced at $15.

• • •

Second annual **Home VideoShow**, producer by Tepfer Publishing Nov. 17-18 at the Los Angeles Convention Center, expects to top last year's initial 6,000 attendance. A Videodisco dance area, with the floor surrounded by color television cameras and large-screen projection systems, will augment exhibits by such equipment and tape manufacturers as Sanyo, JVC, Ampex, Dupont and TDK, metro retailers including the Federated Group and the L.A. Video Center, and virtually all major distributors of prerecorded programming.

• • •

Keith Holden, formerly creative head for Popeil Bros. television commercials, has joined Chicago-based **Maxwell Sroge Co.**, mail order advertising/consulting firm, as executive vice president/creative director of the TeleSpond response tv subsidiary. "We're looking beyond conventional tv," Sroge says. "It's getting to be time to think about videodisks, cassettes and cable and we plan to be ready for the revolution in in-home selling these marvels will bring. . . . Just think what that will mean when our catalogs will be shown on tv in living color and action."

• • •

VideoVision Inc. of New York has acquired **American Tape Corp.**, Ridgefield, N.J., based manufacturer/distributor of audiotapes, according to VideoVision president Steve Flaks. ATC duplicates audio 8 tracks and cassettes for a variety of clients and has its own catalog of stereo music which is marketed nationally. ATC will be operated as a VideoVision subsidiary.

For the third year **Video Tape Network** is being used by the **Claretians** Roman Catholic order for recruitment with the last two campaigns on VTN's Campus Advertising Service helping reach more than 4 million students on 650 campuses and bringing successful response.

STEPHEN TRAIMAN

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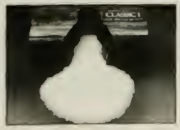
At last, the CLASSIC 1 has the answer to safe and effective cleaning. Not only are static charges reduced, but the problem of residue formation is eliminated. Cleaning is safe and effective because inside the CLASSIC 1 is



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NEW WIRELESS MIKE

Pro Audio Push For Sony

• *Continued from page 50*
has been with broadcasters two special systems were tailored with lower frequencies for ABC evaluation. Tim Weisberg gave the system a run-through in Las Vegas as did comic David Brenner at the Desert Inn

Sony believes that with the problems that interference has caused with other systems, even the higher price is not that much a deterrent

The dealer network is being structured slowly, as Guthrie emphasizes "it takes a very professional firm to sell and service effectively, and give us sufficient exposure in both the broadcast and pro audio markets "

A leasing program from dealer to user also is being offered, to alleviate the high initial cost and depreciate the equipment. "We're probably the only manufacturer to come up with a lease-buy program like this that will enable a venue, or artist, to lease with an option to buy at perhaps $300 or $400 a month," Guthrie says. "This way the unit can be supplanted by any improved models that fast-paced technology may develop."

A major factor in the technology breakthrough is the joint work in Japan of Sony's radio frequency and transducer departments which cooperated on the project.

"The design of the transmitter is the key to the small size and weight," Morris says "The '3D' device for 'multiplying' the unit guarantees the operation of four channels one foot apart running simultaneously while others have proximity transmitter problems as one of their major design defects."

The system again will be highlighted at the upcoming AES, Nov 2-5 at the Waldorf-Astoria here, along with other pro audio products from Sony

"We're finally making mileage back on pro audio," Morris says, "with the new C38 mike at several studios, including Soundmixers in New York which gave us a good reaction. It proves to us that the recording industry wants performance, not looks.

"Many large firms are fighting for their share of the consumer audio market, but in the pro area it's mainly smaller companies, and we feel we have an excellent chance to build our share."

Intl Entertainment Expo: Sight & Sound

• *Continued from page 50*
Electro-Voice, Tom Walter of Community Light & Sound, Michael Peterson of Shure Bros., Don Pearson of Ultrasound, Ray Kimber, Steve Neal of FM Productions, Jack Maxum of Showco; Stan Miller of Stanal Sound

Laser is the subject of a panel consisting of Ivan Dryer of Laser Images, Bart Johnson of Laser Displays, Carl Schultheiss of Science Faction, and Brian Castelle of the Bureau of Radiological Health

Exhibitors include Amphion Sound, AST Sound & Light, AVAB America, Accurate Sound, ACI/Kelsey, American Products, Are Sales, Altec Lansing, A & S Case, Aesthetic Design, AAL Speakers, Audio Logic, Bally Manufacturing, Beta Sigma Corp., Billboard Publications, Buckeye Fireworks, Bureau of Radiological Health, Biamp Systems, Blackstone Manufacturing, Cerwin Vega, Cinema Services, Crest Audio, Creative Engineering, Crown Industries, Computer Ventures, Coreco Research, Concord Manufacturing, Control Devices and Computer Ideas

• Also Design Circuit, Disco Explosion, Disco Tek Systems, Disco Lighting Systems, Discotronics, Diversitronics, Dynamo Corp., Disco Distribution, Disco Tech Manufacturing, Decor Electronics, Easy Bar, Elcon Industries, Electra Displays, Ekkor, Entertainment Dynamics and Entertainment Production Systems.

• Also: FM Productions, Falk Engineering, Farrelane Lighting, Frank B Hall, Galaxy Stage Light, Game Plan, H C Edwards Co., Hammond Industries, Illusion Lighting, Interscience Technology, Imsx, Irving Kaye Co., Illinois Cable, Juliana's Sound, Kiernan & Associates, Klein's Attractions, Kliegl Bros., Kenroy Lighting, Kustom Electronic, Jim Kinner Suund, Lumens Corp., Lightworks, Lance Enterprises, Latec Light & Sound, Linear Sound, Limelight Productions, Laser Presentations, Len Talent and Laser Displays.

• Also: Multi-Phase Entertainment, MF Productions, Mass Laser, Mater Dei Productions, McDonald Sound, Meta International, Mobil Sound, Motion Message, Nameth & Co., Newth Lighting, Neoray Lighting, Oleson, Omega Artists, Portman Shore, Packaged Lighting Systems, Phoebus, Polaroid Corp., Performance Magazine, Party Particulars, PASE, Partee Products, QRK Electronics, Radio City Music Hall Productions, Roll a Deal, Roctronics, Rosco Labs, Rosner Custom Sound and RKB Industrial Inc.

• Also: Saturday Night Lights, Stillwater Group Industries, Strand Century, SCR Digitrol, Sound Chamber, Spectra Sound Productions, Graham Smith, Science Faction, Soundteque International, Sundance Lighting, Skirpan Lighting, Sound Unlimited Systems, SICO, Total Concept Sound, Talent & Booking, Tivoli Industries, Towards 2000, Tourist Attractions & Parks, Times Square Theatrical, Teaser Wireworks, Teatronics, Telex Communications and Total Entertainment Corp.

• Also: Vista Lighting, Vue More Manufacturing, Varaxon, Visual Products, Vita Mix, Wing Industries, Wavelength, Williams Electronics, Wood Wilkines, Wico and Yamaha

Video Music Confab Taking Off

• *Continued from page 50*
director, video and television, Warner Bros Records, with Steve Kahn, manager, audio/visual productions, RCA Records, Varley Smith, director, film & video production center, Capitol Records; Girard Landry, president, PromoVision, and Peter Van der Velden, coordinator, video operations, Casablanca Records,

• "Marketing Muscle For New Media," chaired by Ken Winslow, National Video Clearinghouse, will have Al Bergamo, president, MCA Distributing; Jim Lara, vice president, Pickwick International, David Heneberry, vice president, marketing, RCA SelectaVision Videodisc; Al Markim, president, Video Corp. of America, Bob Vandegrift, vice president, consumer products, Magnetic Video, and Gene Silverman, president, Video Trend.

• "The Retail Connection-Dealer/One-Stop Experience," moderated by Joe Cohen, NARM executive vice president, will have Lee Hartstone, president, Integrity Entertainment/Wherehouse; Noel Gimbel, president, Sound/Video Unlimited, and David Kaye, president, Emerald City Records/Oz, among others

• "Studios—An Audio/Video Marriage," chaired by Lola Scobey, vice president, Wishbone Studios, will have Chris Stone, president, Record Plant (L.A.); Louis Steinberg, executive vice president, Trans American Video; and Bill Marino, chief engineer, Regent Sound, among others

• Sunday discussions lead off with "Videodisk/Tape Programming Progress," moderated by Seth Willenson, director of programs, RCA SelectaVision, with Gary Daitnell, president, EMI Videograms; Sam Szurek, director, music programming, Time-Life Video, and John Lollos, senior vice president, Video Tape Network.

• "International Video Music Networks," chaired by Donald MacLean, managing director, EMI Audio-Visual Services, London, will have Klaus Muller-Neuhof, Complan, Hamburg; Cees Verwoord, publisher, Billboard Benelux, Antwerp; Ben Okano, publisher, Music Labo, Tokyo, and John Ross-Barnard, home video manager, BBC, London

• "Future Technologies Promise & Potential," moderated by Roger Pryor, general manager, Sony Digital Audio, will feature Bob Pfannkuch, president, Bell & Howell Video, Mort Wax, president, M D Wax & Associates, and representatives from the stereo tv, cable and satellite broadcast fields.

Registration to the conference, including an opening reception, two luncheons and a closing brunch, is $275, or $175 for panelists, students and spouses. Full information is available from Billboard International Video Music Conference, 9000 Sunset Blvd., Los Angeles 90069, phone (213) 273-7040.

Autosound Group To Issue 1st Standards

NEW YORK—The first product measurement standards for autosound and a specifications disclosure format will be announced Tuesday (2) at a special meeting of the Ad Hoc Committee of Car Stereo Manufacturers at the Statler Hilton here, following the Institute of High Fidelity audio conference program.

Spokesman Jim Twerdahl of Jensen Sound Labs reports the nearly 20 companies involved on the committee had endorsed the proposed standards and method of disclosure, with all other manufacturers/importers invited to join the group with their own endorsement. Craig Corp.'s Mack Brown headed the standards committee which drew up the proposals.

JBL To Harman

• *Continued from page 50*
recording studio monitor speakers. Billboard's annual survey of recording studios indicates that 35% of a universe of 699 U.S. and American recording studios use JBLs, followed by Altec with 18% (Billboard, Sept. 29, 1979).

The distribution units to be sold include operations in England, France, Germany, Belgium, Australia and Japan

Beatrice had previously announced its intention of selling the Harman-Karon unit of Harman International to the Shira Shriasuna Electric Corp of Japan

Beatrice retains ownership of the Harman Automotive Mirror division as well as the Tannoy Group, a U.K. based sound distribution company, and Ortofon Manufacturing, a Danish-based producer of cartridges and tonearms.

Harman divested himself of the Harman International group when he was appointed under secretary of commerce in 1976, a post he held for two years

Dealers Set For N.Y. Hi Fi Show

NEW YORK—Special dealer hours for the third New York Hi Fi Stereo Music Show at the New York Statler are 3 to 5 p.m. Thursday (4) and 9 a.m. to noon Sunday (7), producer Teresa Rogers reports. Public hours are 5 to 10 p.m. Thursday-Friday, 11 a.m. to 10 p.m. Saturday and noon to 7 p.m. Sunday, with the Sam Goody SuperDisco open one hour later each night.

Admission is $3, with more than 60 manufacturers represented and nearly a dozen retailers in the metro area. Demonstrations of digital recording and AM stereo broadcasting are among new technology highlights, with the crowd expected to equal last year's 40,000-plus.

TOP ACTS IN CES FILM

WASHINGTON—Pop artists Kenny Rogers and Stevie Wonder, classical musicians Eugene Foder and Lorin Maazel, Jim Henson of the Muppets and news analyst Eric Sevareid discuss the impact of consumer electronics on their professions, individual careers and on everyone's life in a 25-minute documentary film produced by the Electronic Industries Assn./Consumer Electronics Group

First of three premieres is Wednesday (10) at Lincoln Center in New York in conjunction with the fall press reception for the International Winter Consumer Electronics Show, Jan 5-8 in Las Vegas.

Federal officials, including members of Congress and regulatory agencies, will attend an Oct. 15 showing at the Kennedy Center here, and the West Coast premiere is Oct. 23 at San Francisco's Fairmont Hotel, during the EIA 55th annual fall conference

The film, and videocassette dupes, will be available to manufacturers, retailers, distributors, manufacturers' reps and industry service groups for new employee training and consumer presentations. It was produced by Frances Thompson Inc., the New York firm which created the "To Fly" film that entertained five million-plus visitors to the Smithsonian's National Air & Space Museum here the last three years.

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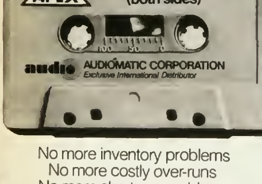

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EXHIBITIONS & COMPETITION

Dr Pepper Disco Promotions Rolling In L.A.

LOS ANGELES—The local office of the Dr Pepper Bottling Co. is sponsoring disco roller skate exhibitions, competitions and instruction as part of a pilot promotion being tested in six Southern California shopping centers.

According to Barbara Barnard advertising and promotion director for the firm's LA office, the company may, depending on the success of the current program, launch similar projects in other markets around the country.

The program, being offered free to shopping mall operators consists of a 40-minute show staged by the eight-member Jerry Nista roller disco group Nista a television motion picture choreographer designed by production numbers especially for the promotion. The first is for three dancers on skates and the other is a solo number.

Following the performance dancers supervise an amateur competition using volunteers from the audience. The competition is divided into three categories: men's singles, women's singles and couples. Trophies are awarded to the winners.

After the competition Nista's wife Elayne, offers free disco roller skating lessons. According to Barnard, Elayne Nista is a former national disco roller champion.

In the third part of the promotion, a fashion show usually themed around roller disco clothing, is featured.

Finally, a drawing is held with winners receiving Dr Pepper T-shirts, towels, beach bags, six-packs and other promotional items provided by the company. Some of the participating shopping centers also give away gift certificates.

The promotion also extends to a tie-in with about 19 roller skating rinks in the area, and provides discounts which offer up to 75 cents off the regular admission price to the rinks.

According to Barnard, Dr Pepper began pitching the promotion to shopping centers last May. They (the shopping center operators) knew how hot an idea it was, so we did not get any turndowns," she says.

ROBYN BERRINGTON

Studio 54 Jeans Sell For $30-$60

NEW YORK. The ads said everyone could get into Studio 54, but it did not mean a change in the door policy of the famous disco here.

Those who had the price of $30 to $60 and fit sizes 24-36 could get into jeans with the 54 logotype stitched into the back pockets. The pants, called Studio 54 jeans, were unveiled in a week-long promotion at Bloomingdale's prior to the national sale.

Copies of the Casablanca album "A Night At Studio 54" were given away with each pair of trousers sold while CBS artists Sarah Dash, Michael Zager and Cissy Houston made guest appearances and signed autographs.

16-Year-Old Joli Getting Fast Start

By BOB RIEDINGER JR.

NEW YORK. One was of beating the age requirements of most dancehopefuls is to get a hot dancing tune released, with plenty of promotional support. France Joli, Prelude Records' new discovery/artist, is 16 years old, and probably getting into more clubs three days, if only through her record.

In addition to the widespread club and disco-radio plays of her debut song "Come To Me," Joli is keeping a high visual profile with enough album and jacket exposure to make one wonder if she will be on the 1980 Presidential ballot.

The Prelude campaign is aided by Joli's sensual features. Long brown hair with golden highlights runs down her back in smooth defiance of the latest disco coiffure, while accenting the best of her French-Canadian background.

In answer to the age old question of how did a nice girl like you get into a business like this? Joli states:

"I was doing the end of the year school show, singing Barbra Streisand songs, Superman and 'My Heart Belongs To Me.' Actually I was singing along with the records," which was no drawback to Tony Green, her discovery/producer, who caught her that evening last fall.

The next day, Green delivered "Come To Me," and made arrangements to have Joli recorded.

English is no problem for the singer, who only learned the language two years ago while staying with an English-speaking family.

Her original producer, however, wanted to develop her as a French vocalist, not the course Joli and Green desired.

At this point Green hopped in the driver's seat.

The resulting album, France Joli, shoots straight for the disco mainstream with four surging up-tempo cuts.

"Why don't you have a ballad on the record?" people ask me," says Green, who made the plush introduction to "Come To Me" the album's only soft moment, similar to the introductory device used on Donna Summer's "Last Dance."

"Initially we thought we'd go into pop-flavored disco. There's more exposure, especially if the artist and production are decent." For the next album Green is writing a ballad to promote Joli's abilities as more than "just a disco artist."

Joli's own dreams extend to the stage and acting. In addition to the singing and variety of dance lessons she has taken, she took an active interest in children's theater before her recording career took off. Yet it's music that sparked her long running

(Continued on page 58)

Prelude Exec Insisting Disco Popularity Gaining

NEW YORK. "Extreme when I'm told that disco is losing its impact and is in fast dying" declares Mars Schlachter, co-president of Prelude Records.

"The reality is that disco is as strong as ever, but there is winning over mediocrity," Schlachter explains.

The veteran disk executive cites major differences between the present disco market and that of a year ago.

"A year ago, a dozen DJ or radio programmers had a limited number of releases to go with, and because he needed the music, mediocre product got played. Today the DJs have far more choices and marginal product doesn't get the play it used to. Disco has come of age and is on a par with other kinds of music in acceptance," states Schlachter.

This view is being acted upon at Prelude through an impending "artist" rather than "concept" approach to disco performers.

While not totally negating the "concept" disco record that is studio-produced efforts with little artist identity, Schlachter says Prelude is seeking artists whose image can be built for the long haul.

A current example is France Joli, now riding the singles and album charts with "Come To Me" and "France Joli," respectively.

"We did a three-market promotion with her, presenting her in New

(Continued on page 56)

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N.J. Label Claims 1st

NEW YORK—What was the first roller disco record played in a skating rink? "The Disco Dip" created by Ed Chalpin of PPX Enterprises, has until now been credited as the pioneering roller disco record.

But according to Astound-A-Sound Productions, a small New Jersey-based company, its "Roller Palace" beat out Chalpin's product by one day.

"Our record was debuted the day before Chalpin at the Roll-A-Palace in Sheepshead Bay, Brooklyn," says Mark Winter, performer and composer of "Roller Palace." "The next day the other record was played at that same rink during WKTU-FM's roller party."

Winter wrote his song at the suggestion of one of his partners in Astound-A-Sound. He finished it in January and with his band, the Best of Everything, performed it in the New York area.

The company has had some feelers on the record from some of the major companies, but as yet has failed to make a deal.

Schlachter Views

• *Continued from page 55*

York, Miami and Los Angeles," Schlachter points out.

"We're about to sign two or three acts, none of whom belongs to the 'concept' category. We'll record them when we feel we've got the proper material and musical backing. The artist's visual impact will be important, too."

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*Hi/Fi Stereo Buyers Guide

Billboard's Disco Action

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ATLANTA

This Week
1 DON'T STOP TIL YOU GET ENOUGH—Michael Jackson—Epic (12 inch)
2 COME TO ME—all cuts—France Joli—Prelude (LP)
3 THE BREAK—Kat Mandu—TK (12 inch)
4 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP)
5 THIS TIME BABY—Jackie Moore—Columbia (12 inch)
6 DANGER—Gregg Diamond—TK (12 inch)
7 FOUND A CURE—Ashford & Simpson—Warner (LP/12 inch)
8 BACKSTREET—Patti Whalley—Warner/RFC (12 inch)
9 LOVE INSURANCE—Front Page—Panorama (12 inch)
10 POW WOW/GREEN LIGHT—Cory Daye—New York Intl (LP/12 inch)
11 I'VE GOT THE NEXT DANCE—Deniece Williams—ARC (12 inch)
12 PUT YOUR BODY IN IT/YOU CAN GET OVER—Stephanie Mills—20th Century (LP/12 inch)
13 HANDS DOWN—Dan Hartman—Blue Sky (12 inch)
14 SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Sisters—Earmarc (LP/12 inch)
15 MUSIC MAN/REVENGE—Revanche—Atlantic (LP)

BALT./WASHINGTON

This Week
1 FANTASY—Bruni Pagan—Elektra (12 inch)
2 DON'T STOP TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12 inch)
3 THE BREAK—Kat Mandu—TK (12 inch)
4 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
5 COME TO ME—all cuts—France Joli—Prelude (LP)
6 LOVE INSURANCE—Front Page—Panorama (12 inch)
7 WHEN YOU TOUCH ME—Taana Gardner—West End (LP/12 inch)
8 HARMONY/OOH LA LA—Suzi Lane—Elektra (LP/12 inch)
9 TAKE A CHANCE—Queen Samantha—TK (12 inch)
10 FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12 inch)
11 LOVE DANCIN'/SUITE 17—Marlena Shaw—Columbia (LP/12 inch)
12 CAN'T LIVE WITHOUT YOUR LOVE—Tamiko Jones—Polydor (12 inch)
13 LOOKING FOR LOVE—Fat Larry—Fantasy/WMOT (12 inch)
14 LADIES NIGHT—Kool & The Gang—De-Lite (LP/12 inch)
15 SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Sisters—Earmarc (LP/12 inch)

BOSTON

This Week
1 DON'T STOP TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12 inch)
2 COME TO ME—all cuts—France Joli—Prelude (LP)
3 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
4 POW WOW/GREEN LIGHT—Cory Daye—New York Intl (LP/12 inch)
5 WHEN YOU'RE #1—Gene Chandler—20th Century (12 inch)
6 FANTASY—Bruni Pagan—Elektra (LP/12 inch)
7 LADIES NIGHT—Kool & The Gang—De-Lite (LP/12 inch)
8 FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12 inch)
9 THE BOSS—all cuts—Diana Ross—Motown (LP/12 inch)
10 THE BREAK—Kat Mandu—TK (12 inch)
11 POP MUZIK—M—Sire (12 inch)
12 HARMONY/OOH LA LA—Suzi Lane—Elektra (LP/12 inch)
13 WHEN YOU TOUCH ME—Taana Gardner—West End (LP/12 inch)
14 LOOKING FOR LOVE—Fat Larry—Fantasy WMOT (12 inch)
15 PUT YOUR FEET TO THE BEAT—Ritchie Family—Casablanca (LP/12 inch)

CHICAGO

This Week
1 DON'T STOP TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12 inch)
2 COME TO ME—all cuts—France Joli—Prelude (LP)
3 POP MUZIK—M—Sire (12 inch)
4 LOVE INSURANCE—Front Page—Panorama (12 inch)
5 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
6 FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12 inch)
7 LADIES NIGHT—Kool & The Gang—De-Lite (LP/12 inch)
8 ROCK IT—Lipps, Inc.—Casablanca (12 inch)
9 THE BOSS—all cuts—Diana Ross—Motown (LP/12 inch)
10 THE BREAK—Kat Mandu—TK (12 inch)
11 POW WOW/GREEN LIGHT—Cory Daye—New York Intl (LP/12 inch)
12 DEPUTY OF LOVE—Don Armando—Buddah (12 inch)
12 HARMONY/OOH LA LA—Suzi Lane—Elektra (LP/12 inch)
14 E=MC²—Giorgio Moroder—Casablanca (LP)
15 ONE WAY TICKET—Eruption—Ariola (LP/12 inch)

DALLAS/HOUSTON

This Week
1 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
2 THE BREAK—Kat Mandu—TK (12 inch)
3 HARMONY—Suzi Lane—Elektra (LP/12 inch)
4 DON'T STOP TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12 inch)
5 COME TO ME—all cuts—France Joli—Prelude (LP)
6 LOVE INSURANCE—Front Page—Panorama (12 inch)
7 RISE—Herb Alpert—A&M (12 inch)
8 POP MUZIK—M—Sire (12 inch)
9 POW WOW/GREEN LIGHT—Cory Daye—New York Intl (LP/12 inch)
10 GOT TO GIVE IN TO LOVE—Bonnie Boyer—Columbia (12 inch)
11 SHOE SHINE—Jim Capaldi—RSO (12 inch)
12 FANTASY—Bruni Pagan—Elektra (LP/12 inch)
13 I DON'T WANT THE NIGHT TO END—Sylvie Vartan—RCA (12 inch)
14 DANGER—Gregg Diamond—TK (12 inch)
15 PUT YOUR FEET TO THE BEAT—Ritchie Family—Casablanca (LP/12 inch)

DETROIT

This Week
1 COME TO ME—all cuts—France Joli—Prelude (LP)
2 LOVE INSURANCE—Front Page—Panorama (12 inch)
3 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
4 GROOVE ME—Fern Kinney—TK (12 inch)
5 WHEN YOU TOUCH ME—Taana Gardner—West End (LP/12 inch)
6 PUT YOUR FEET TO THE BEAT—Ritchie Family—Casablanca (LP/12 inch)
7 FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12 inch)
8 THAT'S WHAT YOU SAID—Loleatta Holloway—Salsoul (12 inch)
9 FEVER—all cuts—Fever—Fantasy (LP)
10 DON'T YOU WANT MY LOVE—Debbie Jacobs—MCA (LP/12 inch)
11 POW WOW/GREEN LIGHT—Cory Daye—New York Intl (LP/12 inch)
12 THE BREAK—Kat Mandu—TK (12 inch)
13 FANTASY—Bruni Pagan—Elektra (LP/12 inch)
14 POP MUZIK—M—Sire (12 inch)
15 DANGER—Gregg Diamond—TK (12 inch)

LOS ANGELES

This Week
1 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
2 LOVE INSURANCE—Front Page—Panorama (12 inch)
3 COME TO ME—all cuts—France Joli—Prelude (LP)
4 THE BREAK—Kat Mandu—TK (12 inch)
5 HARMONY—Suzi Lane—Elektra (LP/12 inch)
6 FOUND A CURE—Ashford & Simpson—Warner (LP/12 inch)
7 POP MUZIK—M—Sire (12 inch)
9 GROOVE ME—Fern Kinney—TK (12 inch)
9 ROCK IT—Lipps Inc.—Casablanca (12 inch)
10 RISE—Herb Alpert—A&M (12 inch)
11 THIS IS HOT—Pamela Stanley—EMI (12 inch)
12 ANOTHER CHA CHA—Santa Esmeralda—Casablanca (LP/12 inch)
13 HOLD ON I'M COMIN'—Karen Silver—Arista (12 inch)
14 GET LOOSE/SEXY THING—Bob McGilpin—Butterfly (LP/12 inch)
15 E=MC²—Giorgio Moroder—Casablanca (LP)

MIAMI

This Week
1 COME TO ME—all cuts—France Joli—Prelude (LP)
2 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
3 POW WOW/GREEN LIGHT—Cory Daye—New York Intl (LP/12 inch)
4 DON'T STOP TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12 inch)
5 LOVE INSURANCE—Front Page—Panorama (12 inch)
6 POP MUZIK—M—Sire (12 inch)
7 HARMONY—Suzi Lane—Elektra (LP/12 inch)
8 THE BREAK—Kat Mandu—TK (12 inch)
9 WHEN YOU TOUCH ME—Taana Gardner—West End (12 inch)
10 GROOVE ME—Fern Kinney—TK (12 inch)
11 GET UP AND BOOGIE—Freddie James—Warner (LP/12 inch)
12 FEVER—all cuts—Fever—Fantasy (LP)
13 FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12 inch)
14 E=MC²—Giorgio Moroder—Casablanca (LP)
15 MUSIC MAN/REVENGE—Revanche—Atlantic (LP)

NEW ORLEANS

This Week
1 FEVER—all cuts—Fever—Fantasy (LP)
2 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
3 MUSIC MAN/REVENGE—Revanche—Atlantic (LP)
4 COME TO ME—all cuts—France Joli—Prelude (LP)
5 HARMONY—Suzi Lane—Elektra (LP/12 inch)
6 HOLD ON I'M COMIN'—Karen Silver—Arista (12 inch)
7 LOVE INSURANCE—Front Page—Panorama (12 inch)
8 THE BREAK—Kat Mandu—TK (12 inch)
9 WORLD WIDE PARTY—Max Berlin—Emergency (12 inch)
10 POW WOW/GREEN LIGHT—Cory Daye—New York Intl (LP/12 inch)
11 ROCK IT—Lipps Inc.—Casablanca (12 inch)
12 SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Sisters—Earmarc (LP/12 inch)
13 I DON'T WANT THE NIGHT TO END—Sylvie Vartan—RCA (12 inch)
14 GIMME BACK MY LOVE AFFAIR—Sister Power—Ocean (12 inch)
15 SWEET TALK—Robin Beck—Mercury (LP/12 inch)

NEW YORK

This Week
1 COME TO ME—all cuts—France Joli—Prelude (LP)
2 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
3 FANTASY—Bruni Pagan—Elektra (LP/12 inch)
4 HARMONY—Suzi Lane—Elektra (LP/12 inch)
5 LOVE INSURANCE—Front Page—Panorama (12 inch)
6 DON'T STOP TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12 inch)
7 THE BREAK—Kat Mandu—TK (12 inch)
8 FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12 inch)
9 THE BOSS—all cuts—Diana Ross—Motown (LP/12 inch)
10 POP MUZIK—M—Sire (12 inch)
11 LADIES NIGHT—Kool & The Gang—De-Lite (12 inch)
12 WHEN YOU TOUCH ME—Taana Gardner—West End (12 inch)
12 POW WOW/GREEN LIGHT—Cory Daye—New York Intl (LP/12 inch)
14 WHEN YOU'RE #1—Gene Chandler—20th Century (12 inch)
15 GROOVE ME—Fern Kinney—TK (12 inch)

PHILADELPHIA

This Week
1 DON'T STOP TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12 inch)
2 FANTASY—Bruni Pagan—Elektra (LP/12 inch)
3 COME TO ME—all cuts—France Joli—Prelude (LP)
4 STAND UP, SIT DOWN—AKB—RSO (12 inch)
5 THE BREAK—Kat Mandu—TK (12 inch)
6 LOVE INSURANCE—Front Page—Panorama (12 inch)
7 LADIES NIGHT—Kool & The Gang—De-Lite (12 inch)
8 FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12 inch)
9 GROOVE ME—Fern Kinney—TK (12 inch)
10 SWEET RELEASE/BOOGIE MAN—Direct Current—TEC (LP)
11 WE ALL NEED LOVE—Troiano—Capitol (12 inch)
12 LOOKING FOR LOVE—Fat Larry—Fantasy/WMOT (12 inch)
13 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
14 POW WOW/GREEN LIGHT—Cory Daye—New York Intl (LP/12 inch)
15 CAN'T LIVE WITHOUT YOUR LOVE—Tamiko Jones—Polydor (12 inch)

PHOENIX

This Week
1 COME TO ME—all cuts—France Joli—Prelude (LP)
2 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
3 PUT YOUR FEET TO THE BEAT—Ritchie Family—Casablanca (LP/12 inch)
4 REVANCHE—all cuts—Revanche—Atlantic (LP)
5 STAND UP, SIT DOWN—AKB—RSO (12 inch)
6 GET LOOSE/SEXY THING/54—Bob McGilpin—Butterfly (LP/12 inch)
7 HOLD ON I'M COMIN'—Karen Silver—Arista (12 inch)
8 IF ALL WE'RE GONNA DO IS DANCE/AIN'T LOVE GRAND—Hott City—Butterfly (LP/12 inch)
9 TUMBLE HEAT—Michele Freeman—Polydor (12 inch)
10 GIMME BACK MY LOVE AFFAIR/SISTER POWER—Sister Power—Ocean (12 inch)
11 THE BREAK—Kat Mandu—TK (12 inch)
12 POW WOW/GREEN LIGHT—Cory Daye—New York Intl (LP/12 inch)
13 CATCH THE RHYTHM—Boris Midney—RFC/Warner (LP/12 inch)
14 HARMONY—Suzi Lane—Elektra (12 inch)
15 GET UP AND BOOGIE—Freddie James—Warner (LP/12 inch)

PITTSBURGH

This Week
1 DON'T STOP TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12 inch)
2 FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12 inch)
3 LOVE INSURANCE—Front Page—Panorama (12 inch)
4 COME TO ME—all cuts—France Joli—Prelude (LP)
5 GET LOOSE/SEXY THING—Bob McGilpin—Butterfly (LP/12 inch)
6 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
7 HOLD ON I'M COMIN'—Karen Silver—Arista (12 inch)
8 THE BREAK—Kat Mandu—TK (12 inch)
9 MUSIC MAN/REVENGE—Revanche—Atlantic (LP)
10 POP MUZIK—M—Sire (12 inch)
11 HARMONY—Suzi Lane—Elektra (12 inch)
12 FANTASY—Bruni Pagan—Elektra (LP/12 inch)
13 PUT YOUR FEET TO THE BEAT—Ritchie Family—Casablanca (LP/12 inch)
14 TUMBLE HEAT—Michelle Freeman—Polydor (LP/12 inch)
15 ROCK ME—Cerrone—Atlantic (LP/12 inch)

SAN FRANCISCO

This Week
1 HARMONY—Suzi Lane—Elektra (LP/12 inch)
2 COME TO ME—all cuts—France Joli—Prelude (LP)
3 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
4 FEVER—all cuts—Fever—Fantasy (LP)
5 FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12 inch)
6 LOVE INSURANCE—Front Page—Panorama (12 inch)
7 POP MUZIK—M—Sire (12 inch)
8 E=MC²—Giorgio—Casablanca (LP)
9 THE BREAK—Kat Mandu—TK (12 inch)
10 FANTASY—Bruni Pagan—Elektra (LP/12 inch)
11 POW WOW/GREEN LIGHT—Cory Daye—New York Intl (LP/12 inch)
12 TAKE A CHANCE—Queen Samantha—TK (12 inch)
12 MUSIC MAN/REVENGE—Revanche—Atlantic (LP)
14 OPEN UP FOR LOVE/MORNING MUSIC—Saren—Midsong (12 inch)
15 GROOVE ME—Fern Kinney—TK (12 inch)

SEATTLE/PORTLAND

This Week
1 GET LOOSE/SEXY THING—Bob McGilpin—Butterfly (LP/12 inch)
2 PUT YOUR FEET TO THE BEAT—Ritchie Family—Casablanca (LP/12 inch)
3 THE BREAK—Kat Mandu—TK (12 inch)
4 GIMME BACK MY LOVE AFFAIR/SISTER POWER—Sister Power—Ocean (LP/12 inch)
5 I DON'T WANT THE NIGHT TO END—Sylvie Vartan—RCA (12 inch)
6 FEVER—all cuts—Fever—Fantasy (LP)
7 POP MUZIK—M—Sire (12 inch)
8 HOLD ON I'M COMIN'—Karen Silver—Arista (12 inch)
9 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12 inch)
10 DON'T STOP TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12 inch)
11 COME TO ME—all cuts—France Joli—Prelude (LP)
12 FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12 inch)
13 THE BOSS—all cuts—Diana Ross—Motown (LP/12 inch)
14 HANDS DOWN—Dan Hartman—Blue Sky (12 inch)
15 RRROCK—Foxy—TK (12 inch)

MONTREAL

This Week
1 GET UP AND BOOGIE—Freddie James—RCA (12 inch)
2 SAVAGE LOVER—The Ring—London (12 inch)
3 THE BREAK—Kat Mandu—RCA (12 inch)
4 DON'T STOP TIL YOU GET ENOUGH—Michael Jackson—CBS (12 inch)
5 COME TO ME—France Joli—Capitol (12 inch)
6 NEVER GONNA BE THE SAME—Ruth Waters—RCA (12 inch)
7 PUT YOUR BODY IN IT—Stephanie Mills—RCA (12 inch)
8 YOU CAN DO IT—Al Hudson & The Partners—MCA (12 inch)
9 CAN'T YOU FEEL MY LOVE—George McCrae—CBS (12 inch)
10 E=MC²—Giorgio—Polydor (LP)
11 HOLD ON I'M COMIN'—Karen Silver—Quality (12 inch)
12 HERE COMES THAT SOUND AGAIN—Love Deluxe—WEA (12 inch)
13 I'VE GOT THE HOTS FOR YA—Double Exposure—RCA (12 inch)
14 THE BOSS—Diana Ross—Motown (12 inch)
15 SWEET BLINDNESS—Mighty Pope—Quality (12 inch)

Compiled by telephone from Disco D.J. Top Audience Response Playlists representing key discotheques in the 16 major U.S. Disco Action Markets, plus sales reports from key disco product retailers/one stops.

Major Label Execs Advise Pocono Pool

PHILADELPHIA — Representatives of major record labels attending a meeting of the Pocono Record Pool here have called on the association's members to assume a more significant position in the promotion, sales and marketing of disco records.

The meeting, which preceded the pool's annual award parts held at the Ripley discotheque, Sept. 18, brought together a penal of eight record executives, and presidents who offered to place their expertise at the disposal of pool members in an effort to help them find ways and means of putting greater input into the promotion and marketing of disco records.

A second panel of record label representatives outlined their views on the emergence of the new rock disco format and stage which is becoming increasingly important for disco deejays in their programming.

According to Frank Lembo, head of the 150-member Pocono Record Pool the association's members recognize that record manufacturers are having serious problems with sales. He adds: "We recognize as well that this (the labels) have a significant stake in the continued well-being of the industry.

Since the continued growth of the disco industry depends, to a large extent, on the ability of record manufacturers to produce the "musical fuel" required to keep discos heated, Lembo agrees that sponsors recognize they have a responsibility to do more than merely plug records.

"Greater attention will be given to bringing more of the talent, and the most promising releases, to the attention of the dancers, in an effort to create a greater awareness of these records," he added.

The deejays will also make greater use of promotional materials and will work more closely with record retailers.

While recognizing the affinity between rock and disco music and the fact that there is some concern of such records, the pool members stress that their first responsibility is to the dancers. They feel it would be a mistake to try to "force" rock music unless there is a definite and significant request for it.

Admitting that rock music can be a marked asset to the disco scene the deejays will promote rock in those situations where rock sounds are part of the scene. Some discos in the area already feature rock nights on slack days to attract other dancers, and at some locations segments are set aside for rock music playing.

As in other musical areas, the record manufacturers feel that there is an untapped sales market in being able to develop disco rock crossovers. **MAURIE ORODENKER**

Sign Clubs For Contest

NEW YORK—The first 13 clubs in the 22 markets involved in the Technics national disco dance competition have been signed up by TRC Communications, developer of the event for the hi fi companies.

More details are also available on the local competitions, and the grand finals to be held at Caesar's Jubilation disco in Las Vegas during the Winter Consumer Electronics Show, Jan. 5-8.

The 22 winning couples in each market will receive prizes ranging from Rolex cameras to Sasson ensembles, with first prize a Technics RSM-63 cassette deck and a trip to the finals valued at $2,000 each. Each partner in the grand prize couple gets a $4,000 value Technics professional component system.

Most local contests will be held from mid-November to mid-December, kicking off in Manhattan at a major disco to be announced soon.

Clubs firmed as of last week include Cosmo's St Louis, Uncle Sam's Houston, Gerard's Baltimore, Crystal Underground Washington, D.C. Stars, Cleveland Tiffany's, Los Angeles Krazy, Atlanta Alexandre's, Miami, Center Stage, Detroit, Off Broadway, Arthur's, Albany, NY, Morgan's, San Francisco VIP-2001, Pittsburgh, Oz, Minneapolis-St. Paul and Jubilation Las Vegas, which also will have a preliminary contest.

Disco Mix

By BARRY LEDERER

NEW YORK: Producers Michael Zager and Harry Lane have brought the Spinners up to date with "Body Language", a 12 inch 33⅓ r.p.m. disk from an up and coming Atlantic LP titled "Dance And Love".

Arrangements and orchestrations have a silky flow that combine with the smooth harmonics (on of the Spinners (who sound similar to The Trammps on this recording). A midtempo beat shuts along in this lush tune that is one of the group's finest efforts to date.

A local label from New Jersey called TCI has come across with the most pleasurable release titled, "I'm Caught Up" by a new group named Life. Produced by Greg Carmichael and Debbie Hayes, the mix is by New York deejays and Disco Dee president Mike Morales. The arrangements by Patrick Adams have made it a short boogie break overdrive the a cuggerda refrain for title added pieces on this moving disk.

From Emergency Records comes Billy Moore and Co Dance' a pulsating 12 inch 33⅓ r.p.m record at 7:20 minutes. Electronic overtones similar to Moroder's work are contrast to the artist's high pitched vocalization reminiscent of the Four Seasons. The beat is relentless with sparse embellishments that were not anywhere with the meeting tracks.

Ocean Breeze 12 inch 33⅓ r.p.m. disk by Louie Lowe is briefly seeing direction. A fast paced tempo is punctuated with handclapping, xylophone and a bongo combination break over which sing breathing a vocal.

The artist's raucously vocals further add to the electronics and rock like effects on this strongly danceable disk. The short cut at 7:15 min. utes was mixed by Jonathan Fearing. The long side runs 9:25 and was mixed by March Berry. Both were produced by Philip Goldstein.

Climbing Higher" is the LP title and one of the main cuts from the seventh Monger release from Paulinho Da Costa. Although much of the material is not latinate disco, one cut is deli-

Another Club In N.Y. Goes Rock

NEW YORK—Add another name to the ever growing list of discos here that plus rock'n'roll dance music. Joining the Tanks of Hurrah, the Mudd Club, New York Rocker Studio 10, Club 57, Tomato and the giant new Heat in Stock Rail located at the site of the old Club 82, one of the first new wave venues.

Run by Mike Quashie, the 375 capacity club is open six nights a week and is available for private parties on Sundays. Admission is $5.

The club opened last Friday (19) with a menu of recorded dance rock'n'roll from the '50s, '60s and '70s plus live acts. Quashie says the club will be booking acts on a regular basis. It is now looking for a house P.A. system.

The club has not been in use for two years since Club 82 closed. It has been remodeled inside and a new sound system has been put in.

adely worth deejay's attention "Do It With Your Body" produced and arranged by Tony Wilson, was combined by Joe Long and Richie Havens. This selection contains rock and drinking arrangements with intense energy generated by full-ra chestration on this sophisticated disco love

Many of the cuts on the Dream Express LP are too fast in tempo to guarantee deejay play However two selections make this release interesting with the varied mood they create

Brooklyn Rink Operator Critical Of Record Firms

NEW YORK—Despite a rise in the number of roller rinks playing disco music and records being made with a disco beat, the whole skating book the manager of a major New York skating rink feels that record companies have failed to use the market correctly.

Charles Ayhar, manager of the Roll-A-Palace rink in Sheepshead Bay, Brooklyn, is dissatisfied with the record industry's a response to the "roller disco" movement.

"Despite the fact that we serve literally thousands of potential record buyers every night, we hardly receive any promotional product" claims Ayhar. "Many companies have made commitments to serve us, but there has been little follow through."

The Roll-A-Palace has been the site of several record company promotions. Ronnie Dyson's roller disco single "For Couples Only" was highlighted at the rink by CBS Ed Chalpin's independently released single "Disco Dip" was debuted at the rink and De Lite's roller disco group Cin has appeared there.

However even with a recent proliferation of roller disco music including Cher's charted single "Hell On Wheels" on Casablanca, most companies, asserts Ayhar, have failed to promote their material.

They may send out a sample copy to us" he says, "but after we play it and generate interest, the skaters can't find them in the store. We can stimulate buyers, but we can't put records in the stores." This is a problem that many disco spinners have long complained about.

U.K. Juliana's Going Into Chi

CHICAGO. What is reportedly the biggest disco in the Juliana's international chain, called Cinderella Rockefella, will be opened here in October.

A 53 million price tag has been placed on the new club, which will be part of the suburban Arlington Park Hilton hotel.

Designed by Robin Jacobsen and Scott Brookes, Cinderella Rockefella will house a 1,600 square foot dance floor, four bars and more than $250,000 in light and sound equipment, reportedly. Staging of live acts will be one of the attractions at the new club.

"Not only will there be live entertainment, but we'll also have special events including dance contests and special jmps," manager Rick Madsen explains. Madsen formerly managed Chicago's Hotspur's disco.

Juliana's, a London-based company, works closely with the Hilton hotel chain in several nations. This is reportedly the biggest venture yet by Juliana's.

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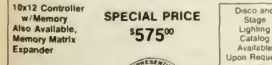

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Disco

Prelude's France Joli Enjoying Chart Success

• *Continued from page 55*

enthusiasm for performing and a singing career

"I was four years old and you wouldn't believe how I was thinking this," she says, with lingering remnants of French accent "I was listening to those little plastic records, you know 'Lip-singing,'" as she calls it. "With my older sister around I was listening to Beatles And "Pata Pata"" the Miriam Makeba hit Joli made the stage by the age of five, and performed on TV by the age of six

According to the entertainer her family supported her musicality, even to the point of her mother, a schoolteacher, encouraging her to leave school and pursue public performing at age 11 Her mother continued to tutor her in general subjects while instructors handled the music

Experience has paid off for the 16-year-old. Joli made her N.Y. debut at Billboard's recent disco forum, which producer Green says coincided perfectly with the release of her album Joli also opened up the "Beach '79" disco spectacular held at Fire Island, N.Y. this summer Sharing the bill with the Ritchie Family and Bonnie Pointer, she reached an audience of 5,000.

Butterfly Bows A 6-Act Tour

NEW YORK—Butterfly Records launched a multi-media, multi-city promotional tour for six of its acts beginning Saturday (18) in Atlanta, Ga

Modeled on Motown Records' package tours of the 1960s, the disco label's show features performances by St Tropez, Tuxedo Junction, Destination, Bob McGilpin, Denise McCann and J.T. Connection A slide and light show is included in the presentation

The Butterfly package was previewed July 18 at Los Angeles' Chez Moi disco. The Atlanta gig is before a gathering of radio programmers The show hits New York's Copacabana Tuesday (21) and San Francisco's City Disco Thursday (23)

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Billboard Disco Top 100

Billboard SPECIAL SURVEY For Week Ending 10/6/79

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
1	1	9	COME TO ME—all cuts—France Joli—Prelude (LP) PRL 12170
2	3	7	MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12 inch) FLY 3103/FLY 13934
3	5	8	DON'T STOP TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12 inch*) FE 35745
4	4	9	THE BREAK—Kat Mandu—TK (12 inch) TKD 155
5	6	8	LOVE INSURANCE—Front Page—Panorama/RCA (12 inch) YD 11677
6	9	8	HARMONY/OOH LA LA—Suzi Lane—Elektra (LP/12 inch) 6E 207/AS 11417
7	7	9	FANTASY—Bruni Pagan—Elektra (LP/12 inch) 6E 215/AS 11423
8	2	13	FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12 inch) HS 3357/DWBS 8874
9	12	5	POP MUZIK—M—Sire (12 inch) DSRE 8887
10	8	10	POW WOW/GREEN LIGHT—Cory Daye—New York Intl (LP/12 inch*) BXL 3408
11	11	10	GROOVE ME—Fern Kinney—TK (12 inch) TKD 401
12	10	16	THE BOSS—all cuts—Diana Ross—Motown (LP/12 inch) M 8 823R 1/M00026D 1
13	15	7	MUSIC MAN/REVENGE—Revanche—Atlantic (LP) 19245
14	18	7	PUT YOUR FEET TO THE BEAT—The Ritchie Family—Casablanca (LP/12 inch*) NBLP 7166
15	20	5	FEVER—all cuts—Fever—Fantasy (LP) F-9580
16	21	5	LADIES NIGHT—Kool & The Gang—De Lite (LP/12 inch*) DSR 9513
17	22	5	HOLD ON I'M COMIN'—Karen Silver—Arista (12-inch) CP 707
18	24	5	WHEN YOU TOUCH ME—Taana Gardner—West End (LP/12 inch) WE 107/PDD 513
19	19	8	WHEN YOU'RE #1—Gene Chandler—20th C (12 inch) TCD 80
20	30	5	$E=MC^2$—all cuts—Giorgio—Casablanca (LP) NBLP 7169
21	25	7	SEXY THING/GET LOOSE—Bob McGilpin—Butterfly (LP/12 inch) FLY 3104/31940
22	29	6	ROCK IT—Lipps, Inc—Casablanca (12 inch*)
23	13	12	STAND UP, SIT DOWN—AKB—RSO (12-inch) RSS 302 AS
24	16	19	PUT YOUR BODY IN IT/YOU CAN GET OVER—Stephanie Mills—20th Century (LP/12-inch) T583/DC 103
25	23	9	CAN'T LIVE WITHOUT YOUR LOVE—Tamiko Jones—Polydor (12-inch) PDD 513
26	36	6	DANGER—Greg Diamond—TK (12 inch) TKD 408
27	14	16	THIS TIME BABY—Jackie Moore—Columbia (12 inch) 23-10994
28	17	14	GET UP AND BOOGIE—Freddie James—Warner (12-inch) DWBS 8857
29	27	11	RISE—Herb Alpert—A&M (12 inch) SP 12022
30	28	10	OPEN UP FOR LOVE—Siren—Midsong (12 inch) MD 513
31	26	8	HANDS DOWN—Dan Hartman—Blue Sky (12-inch) ZS8 2778
32	42	4	TAKE A CHANCE—Queen Samantha—TK (12 inch) TKD 415
33	43	3	SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Sisters—Earmarc (LP) EMLP 4001
34	38	7	CATCH THE RHYTHM—Caress/Boris Midney—Warner/RFC (LP/12-inch*) RFC 3384
35	35	8	GIMME BACK MY LOVE AFFAIR—Sister Power—Ocean (12-inch) OR 7501
36	40	5	ANOTHER CHA CHA—Santa Esmeralda—Casablanca (LP) NBLP 7175
37	41	5	LOOKING FOR LOVE—Fat Larry's Band—Fantasy/WMOT (12 inch) D 137
38	48	4	THAT'S WHAT YOU SAID—Loleatta Holloway—Salsoul (12-inch) GG 503
39	37	6	TUMBLE HEAT—Michele Freeman—Polydor (12 inch) PDD 514
40	65	3	THIS IS HOT—Pamala Stanley—EMI (12 inch) 7800
41	33	8	ON YOUR KNEES—Grace Jones—Island (12 inch) DISD 8869
42	54	5	I DON'T WANT THE NIGHT TO END—Sylvie Vartan—RCA (12 inch) PD 11594
43	39	10	DON'T YOU FEEL MY LOVE—George McCrae—Sunshine Sound (12 inch) SSD 212
44	44	7	IT'S A DISCO NIGHT—Isley Brothers/T Neck (LP/12 inch) PZ 36077/428 2289
45	47	8	WE ALL NEED LOVE—Troiano—Capitol (12 inch) 8518
46	60	2	TJM—all cuts—TJM—Casablanca (LP) NBLP 7172
47	63	2	HOW HIGH—Cognac—Salsoul (12 inch) SG 305
48	58	3	SWEET BLINDNESS—Mighty Pope—Warner/RFC (12 inch) DRCS 8885
49	53	6	LOVE DANCIN'—Marlena Shaw—Columbia (LP/12-inch*) JC 35632
50	82	3	DEPUTY OF LOVE—Don Armando's Second Avenue Rhumba Band—Buddah (12 inch) ZEA 12 003
51	32	10	GOT TO GIVE IN TO LOVE—Bonnie Boyer—Columbia (12-inch) 43 11026
52	34	15	HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (LP/12 inch) BSK 3342/WBSD 8827
53	31	17	YOU CAN DO IT—Al Hudson & the Partners—MCA (LP/12-inch) AA 1136/13926
54	46	11	WHATCHA GONNA DO ABOUT IT—Rozalin Woods—A&M (12-inch) SP 12921
55	55	5	I JUST WANT TO BE—Cameo—Chocolate City (12 inch*) NBLP 2008
56	88	2	MR. BIG SHOT—Simon Orchestra—Polydor (LP) PD 1 6216
57	80	3	QUE TAL AMERICA—Two Man Sound—JDC Records (12 inch) 12 4
58	71	3	DON'T STOP—L.A.X.—Prelude (LP) PRL 12171
59	95	2	ONE WAY TICKET—Eruption—Ariola (12 inch) AR 9020
60	84	2	MISS THING—Melba Moore—Epic (12-inch) 48 50771
61	62	2	I'LL TELL YOU—Sergio Mendes Brasil 88—Elektra (12 inch) AS 11425
62	59	10	I GOT THE HOTS FOR YA—Double Exposure—Salsoul (12 inch) SG 304
63	66	15	SHINING/NIGHT RIDER—Venus Dodson—Warner/RFC (LP/12-inch*) 3348
64	56	8	ROCK ME—Cerrone—Atlantic (12 inch) SDKO 194
65	NEW ENTRY		LET ME KNOW (I Have The Right)—Gloria Gaynor—Polydor (LP/12 inch*) PD 1 6231
66	49	19	DON'T YOU WANT MY LOVE/UNDER COVER LOVER/HOT, HOT—Debbie Jacobs—MCA (LP/12 inch) 13920/3156
67	51	9	AIN'T LOVE GRAND/FEELIN' LOVE/IF ALL WE'RE GONNA DO IS DANCE—Hott City—Butterfly (LP/12 inch) FLY 3103/13924/13923
68	50	16	GOOD TIMES/MY FEET KEEP DANCIN'/MY FORBIDDEN LOVER—Chic—Atlantic (LP/12 inch) 16003/DSKD 192
69	45	17	I'VE GOT THE NEXT DANCE—Deniece Williams—ARC/Columbia (12-inch) 23 10991
70	75	3	SHARE MY LOVE—D Llegance—RSO (12 inch) RSS 306
71	73	5	OOOH WHAT A LIFE—Gibson Bros—Island (12-inch) CP 706
72	57	9	SHOE SHINE—Jim Capaldi—RSO (12 inch) RSS 370
73	NEW ENTRY		DON'T LET GO—Isaac Hayes—Polydor (LP/12 inch*) 1 6224
74	52	8	LOVE THANG—First Choice—Salsoul (12 inch) GG 502
75	70	7	WORLD WIDE PARTY—Max Berlins—Emergency (LP) EMLP 7502
76	78	5	SWEET RELEASE/BOOGIE MAN—Direct Current—TEC (LP) TEC 159
77	83	3	I DON'T WANT TO BE A FREAK—Dynasty—Solar (12-inch) YD 11693
78	81	3	J'OUVERT—John Gibbs/Jam Band—TEC (12 inch) 61A
79	61	12	NEVER GONNA BE THE SAME—Ruth Waters—Millennium (12-inch) YD 11777
80	67	5	GOT TU GO DISCO—Patti Brooks—Casablanca (12-inch*)
81	86	2	LOVE IS JUST A HEARTBEAT AWAY (Nocturna's Theme)—Gloria Gaynor—MCA (LP) 2 4121
82	92	2	SWEET TALK—Robin Beck—Mercury (LP) SRM 1 3787
83	91	2	STREET LIFE—Crusaders—MCA (LP) 03094
84	87	4	TELL ME, TELL ME—Curtis Mayfield—RSO (LP/12 inch) RS 1-3053
85	72	15	SAVAGE LOVER—The Ring—Vanguard (12-inch) SPV 23
86	NEW ENTRY		MARISSA—Machine—RCA (12 inch) JD 11707
87	77	5	FORCES OF THE NIGHT—D.C. La Rue—Casablanca (LP) NBLP 7160
88	NEW ENTRY		I HAVE A DESTINY—Deniece McCann—Butterfly (LP/12 inch) FLY 3106/13937
89	96	2	THE BITCH—Olympic Runners—Polydor (LP/12-inch*) PD 1 6196
90	97	2	BACKSTREET—Patti Whatley—Warner/RFC (12-inch) DRCS 8884
91	68	12	THE GROOVE MACHINE—Bohannon—Mercury (LP) SRM 1 3778
92	69	12	GIVE YOUR BODY UP TO THE MUSIC—Billy Nichols—West End (12 inch) WES 22118
93	NEW ENTRY		WEAR IT OUT—Stargard—Warner (12-inch) DWBS 8891
94	NEW ENTRY		RED HOT—Mary Wilson—Motown (LP) M 7 927R 1
95	NEW ENTRY		SING, SING, SING—Charlie Calello Orchestra—Midsong (LP) MS1 010
96	74	10	LET YOUR BODY RUN—Francie Simone—B C Records (12-inch) BC 4001
97	NEW ENTRY		RRRRRROCK—Foxy—TK (12 inch) TKD 412
98	NEW ENTRY		YOU'RE THE ONE—Rory Block—Chrysalis (12 inch) CDS 2334
99	64	13	THE MAIN EVENT—Barbra Streisand—Columbia (LP/12-inch*) JS 36115
100	76	6	KEEP IT ON ICE—Croisette—AVI (LP) 6066

*non-commercial 12 inch

Compiled from Top Audience Response Records in the 15 U.S. regional [illegible]

(Published Once A Month) Billboard SPECIAL SURVEY For Week Ending 10/6/79

Billboard Best Selling Gospel LPs

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This Week	Last Week	Weeks On Chart	TITLE, Artist, Label & Number
1	1	38	**WALTER HAWKINS & THE LOVE CENTER CHOIR** (Love Alive II) (LGH 1) (LT)*
2	2	43	**JAMES CLEVELAND & THE SALEM INSPIRATIONAL CHOIR** (God Is Good Nevertheless) (Savoy 7016) (SL)*
3	8	5	**GIVE ME SOMETHING TO HOLD ON TO** (Bishop Jackson) (Savoy 7017)
4	7	9	**CHANGING TIMES** (Rejoice, Chorus Of Joy) (Epic JE 35967)
5	5	16	**COME LET'S REASON TOGETHER** (Precious Music Choir) (Chariot 7000)
6	3	18	**BECAUSE HE LIVES** (Metropolitan Mass Choir Of Churches) (Fantasia 7025)
7	18	5	**THINK OF HIS GOODNESS** (Brian Cleveland & The Cleveland Singers) (Savoy 14,038)
8	6	5	**I MUST TELL JESUS** (Sara Thomas) (Savoy 14,015)
9	10	22	**REV. CLAY EVANS** (Everything Will Be Alright) (Word 8146)
10	11	18	**WHAT A WONDERFUL SAVIOR** (Edward Hicks & The Voices Of Consecration) (Savoy 7029)
11	9	56	**MYRNA SUMMERS** (A Young Working Do) (Savoy 14663)
12	12	26	**FOUNTAIN OF LIFE JOY CHOIR** (Gospel Month) (SGM 79)
13	NEW ENTRY		**LIVE IN NEWARK** (Bishop Jeff Jackson & The Revived Temple Mass Choir) (Savoy 14,083)
14	14	9	**PRAY AGAIN** (Shirley Ceasar) (Savoy 14,013) (Artista)
15	14	65	**JAMES CLEVELAND & CHARLES FOLD SINGERS** (Volume 1) (There Are Angels For Tomorrow) (Savoy 7,026) (SL)*
16	NEW ENTRY		**WHEN JESUS COMES** (Sergio Jon Powell) (Savoy 14665)
17	23	5	**I'VE BEEN TOUCHED** (The Jackson Ensemble) (Fantasia 7027)
18	NEW ENTRY		**IT'S A NEW DAY** (James Cleveland & The Southern California Community Choir) (Savoy 7,021) (SL)*
19	15	38	**JAMES CLEVELAND & THE NEW JERUSALEM BAPTIST CHURCH CHOIR** (Everything Will Be Alright) (Savoy 14,009)
20	20	43	**GOSPEL KEYNOTES** (Gospel Fire) (Nashboro 7,012)
21	25	47	**SHIRLEY CAESAR** (From The Heart) (Hot Hot) (SL)
22	4	22	**JACKSON SOUTHERNAIRES** (Legendary Gentlemen) (Nugent 4,302)
23	33	9	**THE FAITHFUL DAUGHTER, "LIVE"** (Dorothy Norwood) (Savoy 14,013) (Artista)
24	24	98	**ARETHA FRANKLIN WITH JAMES CLEVELAND** (Amazing Grace) (Atlantic) (SL)
25	16	9	**YOU LIGHT UP MY LIFE** (Rev. Isaac Douglas, Choir) (Dove 2050) (Manhattan)
26	NEW ENTRY		**HEAVEN IS MY GOAL** (Dr. Charles Hayes & Congregation Church Of Prayer Choir) (Savoy 7012) (7029)
27	26	56	**ANDRAE CROUCH** (Live In London) (Light LS 5217)
28	21	18	**PUSH FOR EXCELLENCE** (Rev. Isaac T. Jackson and The Operation Push Choir) (Word WGB 6011)
29	29	116	**SHIRLEY CAESAR** (Live Lady Sings) (Hot)
30	13	13	**I'VE GOT A HOME** (Williams Brothers) (Savoy 14,003)
31	22	18	**LIVE IN WASHINGTON, D.C.** (Gospel Music Workshop) (Music Choir) (Savoy 7012) (7021)
32	32	175	**WALTER HAWKINS & THE LOVE CENTER CHOIR** (Love Alive) (Light LS 5606) (Word-NBC)
33	28	13	**TREASURES** (Shirley Caesar) (HOB 5402 &
34	30	73	**DONALD WILS CHORALEERS** (Live At Detroit) (Tri Star Savoy 7019)
35	27	9	**SALUTE TO PAUL BEASLEY** (Gospel Heritage) (Nashboro 7,013)

Strong Entry Into Gospel By Songbird

By MIKE HYLAND

NASHVILLE: Having reportedly grossed more than $100 million last year, the burgeoning gospel music industry has been receiving a great deal of attention from the major secular labels. Taking the first step toward the gospel field is MCA, Inc. which recently established Songbird Records, its first gospel-oriented association.

The principals involved in Songbird include Michael Erdman, executive director; Chris Christian, director of a&r; Charlie Shaw, director of distribution and marketing, and Doug Corbin, promotion director. All have had experience in both secular and Christian music.

"The utilization of a company like MCA allows Songbird to take a Christian artist and reach a broader base with distribution, promotion, publicity and other services available to us via MCA," states Erdman. "Their intention is to be a full-service label, and gospel music is included in that philosophy."

Erdman began talking to MCA President Bob Siner about establishing a gospel music division shortly after joining the label almost two years ago. Erdman has been active within the MCA legal department, and prior to that, he was in private practice with an entertainment law firm.

"We put together an internal organization to record and market Christian music," explains Erdman. "There are more advantages to take someone from within the company because of their knowledge of how the company operates."

The first release by Songbird is Don Peek's already successful single, "All Things Possible." The Peek record was a master lease for Fire Wind Records, a division of Pat Boone Productions. Originally distributed by Word Records, and released on the Lamb & Lion label, Boone bought the master back from Word and leased it to Songbird. Peek's debut album will be released on Songbird in the upcoming weeks.

In addition to Peek, the label is preparing a Christmas album which will ship in late October. Titled "On This Christmas Night," the album features selections by B.J. Thomas, Peek, the Boone Sisters, Tennessee Ernie Ford, Reba, B.W. Stevenson, David Meece, Mike Warnes and Amy Grant.

Chris Christian, who produced the Peek album is also compiling the Christmas package.

A pop-oriented marketing plan for both projects will be undertaken by Songbird which will include insure point of purchase materials, radio spots and consumer and trade advertising.

"We will probably keep the label small for the first 12 to 18 months," claims Erdman. "We want to concentrate on a thorough job for each project and not scatter our attentions. We want to build a strong, solid base gradually."

Erdman is committed to the project and has obtained the full support of the MCA Corp. Although the MCA Distributing division is not that familiar with the Christian market, Erdman plans to utilize several independent distributors, which will bolster MCA's efforts, until they get a better understanding of the market place for Christian music.

Gospel

Gospel Presentation: President and Mrs. Carter receive a gift from Gospel Music Assn. members W.F. Myers, association president; Shirley Caesar, artist; Mrs. Carter, President Carter; Brock Speer, artist; Frances Preston, chairman of the organization's board; and Don Butler, the association's executive director.

Carters Hosts To 1,000 Gospel Folk

NASHVILLE: More than 1,000 persons participated in President and Mrs. Jimmy Carter's "old fashioned gospel singin'" on the south lawn of the White House Sept. 9 for the Gospel Music Assn. and invited guests.

Sixteen acts performed at the 2:5 p.m. show, while other artists, record industry, media and GMA guests enjoyed the show. It was the first time that gospel music had been officially presented at the White House.

"Gospel music is really rural music from the country," said Carter. "It has both black and white derivations. Gospel music comes from deep within the heart of human beings."

Earlier in the day, Gospel Music Assn. president Jim Myers, executive director Don Butler, board member Frances Preston, and artists Shirley Caesar and Brock Speer presented Carter with a framed proclamation and a Steuben glass bowl in appreciation of the day at the White House.

The program was set up by the organization in association with the White House Assn. directors Arnold Ligin, Joe Moscheo, Ed Shea, Hal Spencer, Carrol Stoul and Pat Zordevan, along with other board members, worked to stage the event.

That evening, the board of directors hosted a buffet reception at the Hotel Washington for all White House performers and invited guests.

The performers at the function included the Archers, James Blackwood, Dave Boyer, Shirley Caesar, James Cleveland and the Cleveland Singers, the Happy Goodman Family, the Howard Univ. Gospel Ensemble, Julio & Company, the Kingmen, Barry McGuire, the Mighty Clouds of Joy, Larry Norman, Doug Oldham, Reba Rambo, the Speer Family and the Trio.

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SEVERAL LABELS INVOLVED

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By TONY BYWORTH

NASHVILLE—"The British are coming" might well be the byword for the country music industry. The London/Nashville connection continues to gain strength as an increasing amount of trans-ocean deals are being made.

A further indication of the ever expanding country music market in Britain is revealed with the recent deal concluded between Nashville's Gusto Records and the Sounds Express Co. in London.

It's a unique deal in that Gusto product is not licensed for British manufacture and distribution. Instead, the U.S. albums are being purchased for direct sales in the British Isles by Sounds Express, the import-export division of the Midland Record Co., an organization that has hitherto been primarily involved in the purchasing and distribution of cutouts and deletions.

"By importing direct, and selling to retailers and through our mail-order business, we're able to handle a quantity of all the product in the Gusto catalog, explains Peter Riley, director of Sounds Express. "We order amounts relating to the particular demand for each of the artist's albums."

The Gusto-Sounds Express deal was negotiated during the NARM convention in Miami last spring where Riley met with Gusto sales agent, Lee Trimble. An initial order of 50,000 albums was placed with a price worked out at a favorable cost to the British market.

Presently each of the LPs, which take in a number of different labels, including Starday, Federal, King, Hollywood and Powerpak—sells at a recommended retail price of $6.50, approximately $4 less than other imported product.

Following the rapid sale of the first shipment, two subsequent orders were placed with a fourth being shipped following Peter Riley's recent visit to Nashville to discuss long-term marketing plans with Gusto president, Moe Lytle.

Todate, some 125,000 LPs have been shipped to the British Isles.

"We had an immediate market in Britain with the country fans who were well aware of the Starday and King catalogs and once the albums arrived in our warehouses the country outlets soon started buying the stock," says Riley. He adds that Moon Mullican, George Jones, Cowboy Copas, Skeeter Davis and Mel Tillis are among the fastest selling artists.

"In addition the current demand for rockabilly product in Britain has created exceptionally large sales of the Dixie-Federal albums, and especially product that contains tracks by such artists as Charlie Feathers and Mac Curtis. Part of the purpose of my recent visit to Nashville was to discuss the possibility of releases for the British market specifically, taking note of the rockabilly market and the most popular country acts as well as reissuing other material that had not been available for many years."

Riley's recent discussions with Moe Lytle secured the exclusive distribution of the Gusto catalog in Britain by Sounds Express. Plans were also made for the occasional release of singles within the local market, with the promotional expenses to be shared by both Gusto and Sounds Express. Most likely the first single release will be material by current Gusto recording artist Red Sovine, an entertainer well known to British country enthusiasts through regular visits and past record releases.

"We will be looking only for singles product which stands a chance with both country and pop buyers, and the British promotion on such releases will be handled by both our own staff and independent promotion people," says Riley.

Already a success, Peter Riley views the Gusto project as having even greater potential in the forthcoming months.

"In the past we have built up steady sales by getting our country deletions in many retail outlets, as well as selling these items through mail-order outlets and our own record shops, Sundown Records."

Hello Dolly: Dolly Parton receives the Metronome Award from Nashville Mayor Richard Fulton at a luncheon honoring the songstress for her efforts in promoting the city as a tourist attraction. Parton was featured in Chamber of Commerce advertisements that appeared in many national publications.

Metronome Goes To Dolly Parton

NASHVILLE. The Nashville Chamber of Commerce held a luncheon Sept. 10 honoring singer Dolly Parton for her participation and support in the organization's tourism and convention advertising program.

Nashville Mayor Richard Fulton proclaimed the date as "Dolly Parton Day" in the city and surprised the entertainer with a special presentation of Metro's 15th annual Metronome Award.

The award is made yearly to a person making outstanding contributions to the development of country music and Nashville, noted Fulton, adding that Parton's gratis appearance in magazine ads for the Chamber drew record numbers of inquiries and resulted in a highly successful summer tourist season despite the economic slump and gasoline shortages.

Chamber of Commerce president Joe Thompson Jr. also presented Parton with a plaque containing reproductions of its full-color ads that featured her.

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Billboard Hot Country LPs ©

Billboard SPECIAL SURVEY For Week Ending 10/6/79

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★ Star Performer—LPs registering proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
★1	1	20	MILLION MILE REFLECTIONS—Charlie Daniels Band, Epic JE 35751
2	2	23	GREATEST HITS—Waylon Jennings, RCA AHL1 3378
3	4	14	FAMILY TRADITION—Hank Williams Jr., Elektra/Curb 6E 194
4	3	43	THE GAMBLER—Kenny Rogers, United Artists UA LA 934 H
★5	6	9	3/4 LONELY—T.G. Sheppard, Warner/Curb BSK 3353
6	5	16	ONE FOR THE ROAD—Willie Nelson and Leon Russell, Columbia KC 2 36064
★7	34	2	KENNY—Kenny Rogers, United Artists LWAK 979
8	9	19	LOVELINE—Eddie Rabbitt, Elektra 6E 181
9	10	16	IMAGES—Ronnie Milsap, RCA AHL1 3346
★10	13	13	THE TWO AND ONLY—Bellamy Brothers, Warner/Curb BSK 3347
11	11	7	YOU'RE MY JAMAICA—Charley Pride, RCA AHL1 3441
12	12	7	OUR MEMORIES OF ELVIS, VOL. II—Elvis Presley, RCA AQL1 3448
13	7	22	THE BEST OF DON WILLIAMS, VOL. II—Don Williams, MCA 3096
14	8	16	GREAT BALLS OF FIRE—Dolly Parton, RCA AHL1 3361
15	17	25	CLASSICS—Kenny Rogers & Dottie West, United Artists UALA 946H
16	16	89	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA LA 835 H
★17	NEW ENTRY		MISS THE MISSISSIPPI—Crystal Gayle, Columbia JC 36203
18	14	22	BLUE KENTUCKY GIRL—Emmylou Harris, Warner Bros. BSK 3318
★19	26	3	JUST FOR THE RECORD—Barbara Mandrell, MCA 1165
20	20	33	NEW KIND OF FEELING—Anne Murray, Capitol SW 11849
21	21	6	SHOT THROUGH THE HEART—Jennifer Warnes, Arista AB 4217
22	22	9	MR. ENTERTAINER—Mel Tillis, MCA 3167
23	23	18	CROSS WINDS—Conway Twitty, MCA 3086
24	25	9	THE VERY BEST OF LORETTA LYNN & CONWAY TWITTY, MCA 3164
25	15	9	THE LEGEND AND THE LEGACY, VOL. I—Ernest Tubb, Cachet CL 3001
★26	31	4	VOLCANO—Jimmy Buffett, MCA 5102
27	19	74	STARDUST—Willie Nelson, Columbia JC 35305
28	28	4	STAY WITH ME/GOLDEN TEARS—Dave & Sugar, RCA AHL1 3360
29	27	44	WILLIE AND FAMILY LOVE—Willie Nelson, Columbia KC 2 35642
★30	37	5	SILVER—Johnny Cash, Columbia JC 36086
31	29	8	RANDY BARLOW, Republic 6024
32	30	55	EXPRESSIONS—Don Williams, MCA AY 1060
33	18	12	WE SHOULD BE TOGETHER—Crystal Gayle, United Artists UA LA 969 H
34	24	26	THE OAK RIDGE BOYS HAVE ARRIVED, MCA AY 1135
35	33	8	EVERYTIME TWO FOOLS COLLIDE—Kenny Rogers & Dottie West, United Artists UA LA 864 H
36	39	47	ROSE COLORED GLASSES—John Conlee, MCA AY 1105
37	35	67	WHEN I DREAM—Crystal Gayle, United Artists UALA 858 H
38	43	90	THE BEST OF THE STATLER BROTHERS, Mercury SRM 1 1037 (Phonogram)
39	40	3	JIM ED & HELEN—Jim Ed Brown & Helen Cornelius, RCA AHL1 3258
★40	NEW ENTRY		FOREVER—John Conlee, MCA 3174
41	42	34	THE BEST OF BARBARA MANDRELL, MCA AY 1119
42	32	86	LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11743
43	36	34	LEGEND—Poco, MCA AA 1099
44	38	6	A RUSTY OLD HALO—Hoyt Axton, Jeremiah JH5000
45	47	2	ALL AROUND COWBOY—Marty Robbins, Columbia JC 36085
46	48	22	REFLECTIONS—Gene Watson, Capitol SW 11805
47	50	3	DON'T LET ME CROSS OVER—Jim Reeves, RCA AHL1 3454
48	44	51	MOODS—Barbara Mandrell, MCA AY 1088
49	46	2	DAYTIME FRIENDS—Kenny Rogers, United Artists UA LA 754 G
50	45	18	SERVING 190 PROOF—Merle Haggard, MCA 3089

More Than a Key For Ray Ruff

LOS ANGELES—Saluting the No. 1 Billboard chart success of "Last Cheater's Waltz" by T.G. Sheppard, promoter Ray Ruff received more than the key to the executive washroom at the Warner Bros. Records building in Burbank.

Five metal plaques engraved with "This toilet dedicated to Ray Ruff from his loyal fans" were placed in the men's and women's bathrooms at the Warner facility, as a tongue-in-cheek plaudit from Ruff's co-workers.

Brenda Lee Says She's 'All New'

Pro Singer At 10, She's Turning Yet Another Corner

• *Continued from page 44*

staggering total of 256 sides for the label, leading to such pop million sellers as "I'm Sorry," "Rockin' Around The Christmas Tree," "All Alone Am I" and her 1969 Grammy nominee, "Johnny One Time."

Shortly thereafter, however, discouraged by the incoming flood of what she calls "acid rock and psychedelic music," Lee took a break in her recording career, returning in 1972 with a Kris Kristofferson song called "Nobody Wins." This turned out to be her first top 10 country chart single and paved the way for five more subsequent country sellers.

By 1976, Lee had become disillusioned again with the direction her career was taking. "I asked MCA for my release because I didn't feel I was receiving the support and effort from the label that I needed. My records were still selling, but it seemed as if they were selling more on the strength of my name than on anything the company was doing to help."

When she left MCA, Lee explored other label offers, nearly signing with two others. "It turned out to be one of the most difficult periods in my life," she recalls, "but at least it gave me the chance to learn that I really didn't want to be with any other label after all."

The final straw to her independence was a series of recording sessions Lee had in Muscle Shoals. "It was a disaster," she says. "The producers weren't sure exactly what to do with me, so they had me singing everything from disco to r&b to rock. I sounded like a completely different artist on every cut."

Meanwhile, MCA had undergone internal changes that brought in a new lineup of executives to the label, including the addition of Bob Siner, its president. When Lee decided to renegotiate her contract with her former label, she was immediately contacted by Siner and Jim Foglesong, head of MCA's Nashville office, who worked out the details and put the singer with producer Ron Chancey.

Now, says Lee, she feels securely established in her country groove. Her first single, "Tell Me What It's Like," is being released this week with an album, her first in three years, due out in January.

Lee is currently adding the finishing touches to her revamped stage show which was choreographed by New York director Dick Barstow and features special costuming, staging design and lighting. The show will be unveiled later this fall at the Dunes in Las Vegas.

Once plagued by a series of publicized illnesses, Lee says she's now in perfect health and preparing to embark on a rigorous road schedule that will include concerts and tv appearances throughout the U.S. in the coming year.

And underscoring her strong international following abroad, she will make an all-expenses-paid tour of Japan in January where she is scheduled to receive $12,000 for a five-minute live rendition of the country's national anthem to be performed before a college football game . . . in Japanese.

New Look: Brenda Lee, left, as she looked earlier in her career, and right, as she looks today with her new "vamp" look.

HER 1ST LP FOR CBS

Promo Gale Behind Gayle

NASHVILLE—With extensive use of demographic research in many markets across the country, CBS Records has devised a merchandising and advertising campaign on behalf of Crystal Gayle's debut album for the label, "Miss The Mississippi."

The label profiled the artist before a consumer research panel in New York. The results of that panel is reflected in its ongoing campaign.

The first wave of the campaign included the shipping of a two by two-foot poster utilizing the album's cover graphics to branches several weeks prior to the shipping of the album. In addition, a two by three-foot personality poster using the back cover from the album was shipped directly to retailers from the label's headquarters in New York.

The radio advertising on behalf of the album began three weeks after its release. According to CBS' marketing director Roy Wunsch, "We're going after the stations whose demographics are in the 22 to 35-year age bracket."

The second wave of advertising, to begin roughly six weeks after the album's release, will see television advertising in 20 to 25 selected markets. "We will be supplementing the tv ads with additional radio advertising," adds Wunsch. Also, the label will buy print ads in TV Guide to coincide with the tv spots.

Gayle, scheduled to go on tour in late October, will receive extensive tour support from the label in each market and for every date on the tour.

CBS will be aided in its efforts by Gayle's own CBS-TV special, as well as other tv appearances she is scheduled to make.

The label is also mulling print ads for consumer music publications, "utilizing only the magazines that make sense to us," says Wunsch. CBS announced the release of the new Gayle album via cover-sized ads in music business publications.

Nashville Scene

By KIP KIRBY

Stevie Wonder, in Nashville recently for meetings between execs of the **Black Music Assn.** and the **Country Music Foundation,** made a surprise visit to the **"Grand Ole Opry"** the same night. . . . He strolled out onstage during **Skeeter Davis'** set and brought the house down with his rendition of **"Behind Closed Doors."** (**Charlie Rich,** where were you?) Wonder's appearance received thunderous applause and apparently none of the controversial reaction caused by soul star **James Brown's** performance on the "Opry" earlier this year.

Dolly Parton lit up the **"Tonight Show"** not long ago when she appeared on the popular late night tv program and performed two numbers off her current RCA album. She then hit host **Johnny Carson** with a special tune she'd written about his show and the boost it had given her career.

Randy Barlow, coffee sipping with radio personality **Sammy Jackson** on his **KLAC-AM** show **"Coffee With . . .,"** mentioned that he'd finally landed a guest spot on an upcoming **"Hee Haw"** segment after six years of trying to get on the tv show. He ended his plug with the comment, "I sure hope **Sam Lovullo** isn't listening to this."

About a week later, Barlow received an air date schedule from "Hee Haw's" production offices in L.A. with a handwritten note from Lovullo that said, "Thanks for the plug on KLAC—I was listening. Randy!" (**Lovullo** is the long time producer of the popular country series.)

Brown-Cornelius Duo Is Dividing

NASHVILLE—Plans for an imminent split in the duet team of Jim Ed Brown and Helen Cornelius have been confirmed by Tandy Rice, president of Top Billing, Inc., which books the act and manages Brown.

"Although the road show is breaking up at the end of this year, this does not preclude further duet recording projects in the future between these two artists," emphasizes Rice. "They are making the separation in order to concentrate on the pursuit of their individual careers. The split is amicable and without rancor."

The decision is not expected to affect Brown's hosting duties on "Nashville On The Road," the television show he cohosts with Jerry Clower.

Both artists will continue solo recording careers with RCA Records, and Top Billing will continue to handle their booking schedules and Brown's management.

As a result of the breakup, however, both Cornelius and Brown are regrouping separate stage shows. Top Billing is conducting a major talent search at this time for vocalists and musicians to fit into the separate reconfigurations, notes Rice.

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★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer) Label & Number (Dist. Label) (Publisher, Licensee)
★1	2	10	LAST CHEATER'S WALTZ—T. G. Sheppard (S. Throckmorton) Warner/Curb 49024 (Tree BMI)
2	1	10	IT MUST BE LOVE—Don Williams (B. McDill) MCA 41069 (Hall Clement BMI)
3	3	10	FOOLS—Jim Ed Brown & Helen Cornelius (J. Duncan) RCA 11672 (Pi Gem, BMI)
★4	5	9	BEFORE MY TIME—John Conlee (B. Peters) MCA 41072 (Ben Peters, BMI)
★5	7	9	FOOLED BY A FEELING—Barbara Mandrell (K. Fleming, D.W. Morgan) MCA 41077 (Pi Gem BMI)
6	6	9	THERE'S A HONKY TONK ANGEL (Who Will Take Me Back In)/I GOT A FEELIN' IN MY BODY—Elvis Presley (T. Seals, D. Rice)/(D. Linde) RCA 11679 (Danor BMI)/(Combine BMI)
★7	18	8	IN NO TIME AT ALL/GET IT UP—Ronnie Milsap (A. Jordan, R. Leigh)/(T. Brasfield, R. Byrne) RCA 11695 (Chess/United Artists, ASCAP)/(I've Got The Music ASCAP)
★8	9	R	DREAM ON—The Oak Ridge Boys (D. Lambert, B. Potter) MCA 41078 (Duchess BMI)
★9	11	R	YOU AIN'T JUST WHISTLIN' DIXIE—Bellamy Brothers (D. Bellamy) Warner/Curb 49032 (Famous Bellamy Brothers ASCAP)
★10	12	7	ALL THE GOLD IN CALIFORNIA—Larry Gatlin and The Gatlin Brothers Band (L. Gatlin) Columbia 1-11066 (Larry Gatlin BMI)
★11	13	6	SWEET SUMMER LOVIN'/GREAT BALLS OF FIRE—Dolly Parton (B. Tomlin)/(O. Blackwell, J. Hammer), RCA 11705 (Song Yard ASCAP)/(Unichappell BMI/Chappell ASCAP)
★12	20	4	YOU DECORATED MY LIFE—Kenny Rogers (D. Hupp, B. Morrison) United Artists 1315 (Music City ASCAP)
★13	15	8	I AIN'T GOT NO BUSINESS DOIN' BUSINESS TODAY—Razzy Bailey (J. Slate, D. Morrison) RCA 11682 (House Of Gold/Tree BMI)
★14	17	6	HALF THE WAY—Crystal Gayle (B. Wood, B. Murphy) Columbia 1-11087 (Chriswood BMI/Murfeezongs ASCAP)
15	4	13	JUST GOOD OL' BOYS—Moe Bandy & Joe Stampley (A. Fleetwood) Columbia 3-11027 (Brandwood/Mullet BMI)
★16	19	8	I DON'T DO LIKE THAT NO MORE/NEVER MY LOVE—The Kendalls (R. VanHoy, S. Throckmorton)/(I. Foster, B. Bical), Ovation 1129 (Cross Keys ASCAP/Tree BMI)/(Jack & Bill ASCAP)
★17	26	6	PUT YOUR CLOTHES BACK ON—Joe Stampley (B. Sherrill, S. Davis), Epic 9-50154 (Algee BMI)
★18	27	4	SHOULD I COME HOME (Or Should I Go Crazy)—Gene Watson (J. Allen) Capitol 4772 (Tree BMI)
★19	21	8	CRAZY ARMS—Willie Nelson (R. Mooney, C. Seals) RCA 11673 (Tree/Cham BMI)
★20	22	7	SLIPPIN' UP, SLIPPIN' AROUND—Cristy Lane (B. Wyrick, T. Woodford) United Artists 1314 (I've Got The Music ASCAP/Song Tailors BMI)
★21	28	4	MY OWN KIND OF HAT/HEAVEN WAS A DRINK OF WINE—Merle Haggard (M. Haggard, R. Lane)/(S.D. Shafer) MCA 41112 (Shade Tree/Tree BMI)/(Acuff-Rose BMI)
★22	35	3	COME WITH ME—Waylon Jennings (C. Howard) RCA 11723 (First Lady BMI)
23	24	7	WHAT MORE COULD A MAN NEED—Tommy Overstreet (C. Rains) Elektra 46516 (ATV/Rainsongs BMI)
★24	36	3	BLUE KENTUCKY GIRL—Emmylou Harris (J. Mullins) Warner Bros. 49056 (Sure Fire BMI)
★25	33	5	SAIL ON—Tom Grant (L. Richie Jr.) Republic 045 (Jobete/Commodores ASCAP)
★26	34	5	NO MEMORIES HANGIN' ROUND—Rosanne Cash & Bobby Bare (R. Crowell) Columbia 1-11045 (Coolwell/Granite ASCAP)
★27	30	6	HOUND DOG MAN—Glen Campbell (T. Stuart) Capitol 4769 (Gobion/Fancy That ASCAP)
★28	31	7	LOVE ME NOW—Ronnie McDowell (P. Kelly) Epic 9-50753 (Tree BMI)
★29	32	5	BABY MY BABY—Margo Smith (M. Smith, N.D. Wilson, M. David), Warner Bros. 49038 (Galamar/Al Gallico/Dusty Roads BMI/Mack David ASCAP)
★30	38	4	I'D RATHER GO ON HURTIN'—Joe Sun (B. Reneau, D. Goodman) Ovation 1127 (Pi Gem BMI/Chess ASCAP)
★31	40	2	BLIND IN LOVE—Mel Tillis (B. Corbin) Elektra 46536 (Sabal ASCAP)
★32	39	4	YOU'RE A PART OF ME—Charly McClain (K. Carnes) Epic 9-50759 (Chappell/Brown Shoes ASCAP)
★33	37	7	I HEAR THE SOUTH CALLIN' ME—Hank Thompson (R.C. Bannon, J. Bettis) MCA 41079 (Warner Tamerlane/Sweet Harmony BMI/ASCAP)
★34	44	2	BROKEN HEARTED ME—Anne Murray (R. Goodrum) Capitol 4773 (Chappell/Sailmaker ASCAP)
★35	53	3	YOU'RE MY KIND OF WOMAN—Jacky Ward (M. Sherrill, J. Whitmore, L. Kimball) Mercury 57004 (Al Gallico BMI/Galleon ASCAP)
★36	43	5	HANGIN' IN AND HANGIN' ON—Buck Owens (B. Owens), Warner Bros. 49046 (Blue Book BMI)
★37	49	2	THE LADY IN THE BLUE MERCEDES—Johnny Duncan (D. Darst, G. Gentry) Columbia 1-11097 (Algee BMI)
38	18	10	IF I FELL IN LOVE WITH YOU—Rex Allen Jr. (R. VanHoy), Warner Bros. 49020 (Tree BMI)
★39	61	2	YOU SHOW ME YOUR HEART (And I'll Show You Mine)—Tom T. Hall (T.T. Hall) RCA 11713 (Hallnote BMI)
★40	57	2	SAY YOU LOVE ME—Stephanie Winslow (C. McVie) Warner/Curb 49074 (Michael Fleetwood/Warner Tamerlane BMI)
41	16	10	ROBINHOOD—Billy "Crash" Craddock (L. Cheshire, M. Kellum) Capitol 4753 (Flagship BMI)
42	23	10	LIVIN' OUR LOVE TOGETHER—Billie Jo Spears (B. Peters) United Artists 1309 (Ben Peters, BMI)
43	8	12	MY SILVER LINING—Mickey Gilley (R. Murrah, J. Murrah) Epic 8-50740 (Blackwood/Magic Castle BMI)
★44	64	4	LET'S TAKE THE TIME TO FALL IN LOVE AGAIN—Jim Chestnut (J. Chestnut) MCA/Hickory 41106 (Acuff-Rose BMI)
★45	60	4	THE SUN WENT DOWN IN MY WORLD TONIGHT—Leon Everette (R. Murrah, S. Anders) Orlando 104 (Magic Castle/Blackwood BMI)
46	14	12	ONLY LOVE CAN BREAK A HEART—Kenny Dale (H. David, B. Bacharach) Capitol 4746 (World ASCAP)
47	29	10	DANCIN' 'ROUND AND 'ROUND—Olivia Newton-John (A. Mitchell) MCA 41074 (Warner Tamerlane/Ten Speed BMI)
48	25	9	ANOTHER EASY LOVIN' NIGHT—Randy Barlow (F. Kelly) Republic 044 (Frebar BMI)
★49	65	3	FIRST THING EACH MORNING (Last Thing At Night)—Cliff Cochran (K. Fleming, D.W. Morgan) RCA 11711 (Pi Gem BMI)
50	45	13	YOU'RE MY JAMAICA—Charley Pride (K. Robbins) RCA 11655 (Pi Gem BMI)
★51	66	3	WINNERS AND LOSERS—R.C. Bannon (K. Bell, J. Skinner, L. Wallace) Columbia 1-11081 (Hall Clement BMI)
★52	NEW ENTRY		I CHEATED ME RIGHT OUT OF YOU—Moe Bandy (B.P. Barker) Columbia 1-11090 (Baray BMI)
53	41	6	SEE YOU IN SEPTEMBER—Debby Boone (Edwards, Wayne) Warner/Curb 49042 (Vibar ASCAP)
54	42	8	MY EMPTY ARMS—Ann J. Morton (K. Bach) Prairie Dust 7632 (NSD) (Music Craftshop/One More ASCAP)
55	47	10	GOODBYE—Eddy Arnold (L. Butler, B. Killen) RCA 11668 (Tree BMI)
56	46	12	DADDY—Donna Fargo (D. Fargo) Warner Bros. 8667 (Prima-Donna BMI)
57	50	9	EVERYTHING I'VE ALWAYS WANTED—Porter Wagoner (J. Marks) RCA 11671 (St. Nicholas ASCAP)
★58	72	3	SWEET DREAMS—Reba McEntire (D. Gibson) Mercury 57003 (Acuff-Rose BMI)
59	48	13	I MAY NEVER GET TO HEAVEN—Conway Twitty (B. Anderson, B. Killen) MCA 41059 (Tree BMI)
60	52	12	YOUR KISSES WILL—Crystal Gayle (V. Stephenson), United Artists 1306 (House Of Gold BMI)
61	51	15	I KNOW A HEARTACHE WHEN I SEE ONE—Jennifer Warnes (R. Bourke, K. Chater, C. Black), Arista 0430 (Chappell ASCAP)/(Unichappell BMI) (Tri Chappell, SESAC)
62	58	7	SOAP—D.B. McClinton (D.B. McClinton) Epic 9-50149 (Cross Keys, ASCAP)
63	54	14	TILL I CAN MAKE IT ON MY OWN—Kenny Rogers & Dottie West (C. Richey, T. Wynette, B. Sherrill) United Artists 1299 (Algee/Altam BMI)
★64	NEW ENTRY		THE ONE THING MY LADY NEVER PUTS INTO WORDS—Mel Street (M. Huffman) Sunset 100 (Prater/Merilark, April ASCAP)
65	59	5	MIDNIGHT LACE—Big Al Downing (B.A. Downing), Warner Bros. 49034 (Al Gallico/Metaphor BMI)
★66	76	3	GOOD TIME CHARLIE'S GOT THE BLUES—Red Steagall (D. O'Keefe) Elektra 46527 (Warner Tamerlane/Road Canon BMI)
67	62	R	LET YOUR LOVE FALL BACK ON ME—David Houston (J. Lee) Derrick 126 (United Artists BMI)
6R	55	14	ALL I WANT AND NEED FOREVER—Vern Gosdin (D.B. Payne) Elektra 46052 (Gary S. Paxton, BMI)
★69	NEW ENTRY		WHISKEY BENT AND HELL BOUND—Hank Williams Jr. (H. Williams Jr.) Elektra 46535 (Bocephus BMI)
★70	NEW ENTRY		CRAZY BLUE EYES—Lacy J. Dalton (L.J. Dalton, M. McFadden) Columbia 1-11107 (Algee BMI)
★71	NEW ENTRY		STRANDED ON A DEAD END STREET—The ETC Band (E. Conley) Warner Bros. 49072 (ETC/Easy Listening ASCAP)
★72	NEW ENTRY		MISSISSIPPI—The Charlie Daniels Band (C. Daniels) Epic 9-50768 (Hat Band BMI)
★72	83	2	HIDE (In The Shadow Of Your Love)—Judy Argo (J. Hudson, K. Seratt) MDJ 4633 (NSD) (Branch/Armac BMI)
74	79	3	THAT OVER THIRTY LOOK—Faron Young (R. Klang, B. Arri) MCA 41046 (Rightsong BMI)
★75	85	3	GET YOUR HANDS ON ME BABY—Dale McBride (D. McBride) Con Brio 158 (Con Brio BMI)
76	78	3	I WANNA GO BACK—Nick Noble (B. Martin, P. Coulter) IMS 612 (September ASCAP)
77	80	4	THE COWBOY SINGER—Sonny Curtis (S. Curtis) Elektra 46526 (Sool BMI)
★78	88	2	TODAY I STARTED LOVING YOU AGAIN—Arthur Prysock (M. Haggard, B. Owens), Gusto 4-9023 (Blue Book BMI)
★79	NEW ENTRY		A RUSTY OLD HALO—Hoyt Axton (B. Merrill) Jeremiah 1001 (Ryland ASCAP)
★80	NEW ENTRY		THE WILD SIDE OF LIFE—Rayburn Anthony with Kitty Wells (W. Warren, A. Carter) Mercury 57006 (Unart BMI)
81	67	5	HOT STUFF—Jerry Reed (J.R. Hubbard) RCA 11698 (Vector BMI)
82	81	4	ANY WAY THAT YOU WANT ME—Juice Newton (C. Taylor) Capitol 4768 (Blackwood BMI)
83	82	6	MAYBE I'LL CRY OVER YOU—Arthur Blanch (E. Britt) Ridgetop 00479 (Century 21) (Southern ASCAP)
84	73	4	RED NECK DISCO—Glen Sutton (L. Dresser) Mercury 57001 (Starship ASCAP)
★85	NEW ENTRY		LONELY TOGETHER—Diana (B. Springfield) Elektra 46539 (House Of Gold BMI)
86	86	8	TAKE GOOD CARE OF MY LOVE—Max Brown (M. Brown) Door Knob 9-105 (WIG) (Chip N. Dale ASCAP)
R7	87	2	SAN FRANCISCO IS A LONELY TOWN—Rich Nixon (B. Peters) MCA 41100 (Shelby Singleton BMI)
88	89	3	I GOTTA GET BACK THE FEELING—Sheila Andrews (M. Kosser, B.J. Jones) Ovation 1128 (Terrace/Blue Lake ASCAP/BMI)
89	90	2	A LITTLE BIT SHORT ON LOVE—Billy Walker (B. Walker) Caprice 2059 (Best Way ASCAP)
90	92	3	WHAT THE WORLD NEEDS NOW—Ben Shaw (Bacharach, David) Pacific Challenger 1636 (Blue Seas/Jac BMI)
91	93	2	I'M LEAVIN' YOU ALONE—Ernie Rowell (E. Rowell) Grass 6305 (Blue Creek BMI)
92	96	2	(I Wanna) COME OVER—Alabama (M. Berardi, R. Berardi) MDJ 4634 (NSD) (Blackwood BMI)
93	NEW ENTRY		ENDLESS—David Wills (G. Harrison, D. Plummer) United Artists 1319 (Pi Gem BMI)
94	94	4	LITTLE BIT MORE—Jerris Ross (B. Gosh) Door Knob 9-108 (WIG) (By Gosh, ASCAP)
95	NEW ENTRY		STILL LOVING YOU—Troy Shondell (T. Shondell) Star Fox 77-4-1 (Acuff-Rose BMI)
96	NEW ENTRY		BYE, BYE, BABY—Dan Dickey (D. Dickey) Chartwheel 126 (Amber Ways, ASCAP)
97	56	9	THAT RUN-AWAY WOMAN OF MINE—Freddy Weller (C. Putnam, D. Cook) Columbia 1-11044 (Tree BMI/Cross Keys, ASCAP)
98	91	5	LOVE DON'T CARE—Charlie Louvin & Emmylou Harris (D. Wayne, H. Bynum) Little Darlin 7922 (Andite/Invasion BMI)
99	95	2	WE'RE IN FOR HARD TIMES—Breakfast Barry (J. Stocks), Countryslock 1602 (NSD) (Rare Lee BMI)
100	100	4	QUICKSAND—Bill Wence (B. Wence), Rustic [illegible] Skillet ASCAP)

DON WILLIAMS

"IT MUST BE LOVE" MCA-41069

☆ BB ☆ CB ☆ RW

His Third Hit Single from the LP, EXPRESSIONS. MCA-1069

Produced by Don Williams & Garth Fundis

MCA RECORDS

JAPANESE COOKING—Libby, the covergirl on Supertramp's "Breakfast In America" LP, cooks up a storm on Japan's TBS-TV show "Ryori Teugoku (Cooking Paradise)" during a promotional tour for the group.

McCartney Is Most Honored

LONDON—Who is the most honored composer and performer in music? Paul McCartney, if you believe the Guinness Book of Records.

Editor Norris McWhirter disclosed here that McCartney now has the unique distinction of three entries in the famous tome.

• Most successful composer of all time, thanks to 43 songs written between 1962-78 which have each sold over one million copies;

• Record number of gold disks, with 42 accumulated with the Beatles, 17 with Wings and one with Billy Preston;

• World's most successful (and highly paid?) recording artist, with estimated disk sales at 100 million albums and 100 million singles.

To those three, industryites might add "most highly paid" recording artist in the world, considering the terms of the ex-Beatle's relatively recent deal with CBS Records for the U.S. and Canada, not to mention the benefits of re-signing with EMI for the rest of the globe.

McCartney will be presented with a special medallion (cast in rhodium, apparently more rare and precious than platinum) Oct. 24 at London's Les Ambassadeurs, at a ceremony to which other distinguished denizens of the Guinness Book of Records will be invited.

Meanwhile, McCartney's favorite cause, Buddy Holly Week, just wrapped its fourth appearance in the calendar in as many years, with Wings joining the Crickets on stage at the capital's Hammersmith Odeon.

The seven days to commemorate the late rock'n'roller reportedly cost McCartney $100,000 to finance per year. This time, he even flew Holly's widow to London.

The Crickets concert was free to the public—as well as the new Wings lineup, Don Everly, Ronnie Laine and Alvin Les joined the group in performance—and McCartney's MPL Communications (which owns the Holly song catalog in the U.S., though not in Britain, where Southern Music has control) hosted a pre-show reception.

Raise Charity $

VIENNA—The UNICEF gala held here Sept. 4 in the Theater An Der Wien raised $75,000 for the 1979 International Year of the Child Appeal.

Stars appearing included Demis Roussos, Manhattan Transfer, Roger Whittaker, Bianca Jagger, Joan Collins and Sally Oldfield.

TO REDUCE IMPACT OF IMPORTS

Stig Anderson's Ploy: Hold HotProductInFrance, Spain

By PAUL GREIN

LOS ANGELES—Despite a move in some quarters to simultaneous worldwide release of blockbuster product, Stig Anderson proposes holding back albums in France and Spain about three weeks to ease the problem of exports from those two markets undercutting local licensees around the world.

The export problem, the global blank cassette boom and the difficulties involved in bartering in Communist countries are among the international issues concerning Anderson as Abba continues its maiden North American tour (Billboard, Sept 29, 1979).

In Anderson's view, France and to a lesser extent Spain have replaced Canada as the chief culprits in the export game. "Before, we had a big problem in Europe because of the weak Canadian dollar," he says. "We'd find Canadian records all over England, Germany and Scandinavia. But in the past half-year they've changed their prices and we don't foresee any more problem from them.

"But now in France they have a very high value-added tax on their records. And when French exporters sell these records they can deduct the tax, which makes it possible for them to export into other countries very cheaply.

"It's bad for your licensee to have foreign pressings imported into his territory because in many cases he still has a guarantee to pay.

"It causes us a little extra trouble since we have different licensees in different countries. It's not really a pleasure for CBS in London to find Vogue records (from France) coming into the U.K. in big quantities. So what we'll have to do is delay releases a few weeks in France and Spain so the other countries can at least get a head start at selling their own product."

Anderson won't hold the LPs any longer than that, he says, "or our licensees in France and Spain will get into the same difficulties with importers shipping into those countries." Discos Columbia is Abba's licensee in Spain.

"When the dollar fluctuates downward," Anderson says, "American records will always find their way into world markets, especially high-priced markets like Germany and Japan."

Anderson has unmistakable proof that this is happening now. "On American pressings of Abba's latest album, 'Voulez-Vous,' we had an insert for a fan club which we've started here in the States. And we're getting responses back from as far away as Germany."

The export problem is aggravated by the cutout factor, according to Anderson. "In many cases albums are still in catalog on the local market, selling for full price, when all of a sudden they come in from the States as cutouts, selling for nothing."

It was the export/import situation that led Anderson to try to barter with Russia, Poland, Czechoslovakia, Hungary and Bulgaria.

"These countries just have a certain amount of money for importing records from Western countries. So you get a situation where albums go on the black market: at one point Abba albums were going for $150 to $200 in Moscow. I don't like to see that, so I tried to barter for foreign oil."

But the efforts at bartering have so far been in vain, according to Anderson. "The ministers of culture in these countries mostly just offer items that are not of any interest in Western countries. You can probably barter for musical instruments, old coins or art, but not oil.

"So far the solution has been for us to be paid in Western currency when we sell records to them and to pay in Western currency when we buy oil."

Abba has had three albums on Melodiya in Russia, with "The Album" just released there. Negotiations are still underway for "Voulez-

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Chapin's Vacation Turns SRO

SYDNEY—A family vacation in Australia was recently transformed, by considerable public demand, into an East coast concert tour for Harry Chapin.

The balladeer, who was cancelled on the eve of an Australian tour two years ago, agreed to perform one solo, acoustic show each in Sydney and Melbourne for Australian Concert Entertainment, during his antipodean vacation. The rush for tickets in Sydney was such that a second night had to be added, and shortly afterwards, an early evening performance was slotted in for the second night.

At each of the three Sydney concerts, critics agreed, Chapin delivered a superlative two-hour show, which, despite the absence of his band, earned him stirring encores for adept audience communication. In his acoustic state, he was able to deliver all of his best-known material, except "Dance Band On The Titanic."

Chapin also undertook media chores, to good effect among those notoriously tough nuts, the Australian press.

Kives Of K-tel: Looking For Partners In The Mainstream

By NICK ROBERTSHAW

LONDON—Raymond Kives has no time for the record industry's prevailing atmosphere of gloom.

"You've got to have a positive attitude. I think you can talk yourself into a problem. You can hype yourself into euphoria, and then when things are a little bad, you do the reverse.

"I'm very up on business. I'm very positive on the whole industry, and I wish more record company presidents were more positive."

As executive vice president of K-tel International, with responsibility for the company's entire global record operation, Kives has cause to be positive.

During the 12 months to June 30, while the bulk of the industry talked of little but recession and cutbacks, K-tel had its best year to date, generating more than $160 million in sales in 19 territories worldwide.

A far cry from the time, back in 1965, when Kives and his cousin, Philip, packed orders in a tiny Winnipeg store for "25 Country & Western Greats," their first television-promoted album.

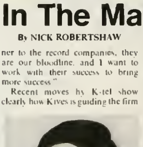
Today, Kives manages still to convey the impression that the company's success has only just begun. And while much of the industry appears to be going backwards, he's exploring new ways of working more closely with the mainstream record manufacturers, working to shift the complete role of K-tel, the way it sees itself in the music business.

Nor is he deterred by the prospect of tougher trading in the future, more direct competition in the tv album marketplace. "Our whole philosophy is to get more efficient at what we do. I've never feared competition. I've always said our competitors have got competition.

"A lot of record companies have tried to go into tv marketing. That's fine. I think every company should do a certain percentage. Where I think it's wrong is where they lose grip of their main business, which is building artists. They should have a balance."

Kives' solution is for K-tel to bring its specialist expertise to bear, becoming a distributor for record companies' tv product and freeing their own salesmen to work on developing acts. "I want to be a partner to the record companies, they are our bloodline, and I want to work with their success to bring more success."

Recent moves by K-tel show clearly how Kives is guiding the firm towards the mainstream, but they also demonstrate self-imposed limitations. "I look upon the disk firms as my partners, and I don't want to fight with them."



Raymond Kives: "There's going to be a revolution in the thinking of the industry."

On artist development, he notes: "If there are artists that no other company wants, then we might work with them. But we've no intention of going into competition.

"If some artist came to me and said, 'CBS is prepared to give $100,000, what are you prepared to give,' I would say it's no offer, 'go take the money from CBS.'

"We have a deal with Creole Records in the U.K. for Ruby Winters. My concept of partnership there is that the record company promotes the single, while we promote the album. That way you get two armies working side by side, and it's not one plus one equals two, it's one plus one equals three."

A second example of this kind of alliance comes with K-tel's "unique" pact with WEA. The major will handle singles product; K-tel will tv test the albums, and guarantees a full national campaign if the tests are successful.

The deal covers Europe, South America and Australasia. For WEA U.K. deputy managing director, Richard Robinson, observes: "By harnessing the marketing power of K-tel to WEA's qualities, we may have discovered a whole new way to break high quality artists more quickly to the public. If this proves to be the case, it could be the first in a series of similar deals, and we regard it as a very important innovation."

The Ward deal took a year of careful negotiation, and Kives had found record companies generally require a fair amount of persuading. "They are not overly keen," he admits. "Probably the presidents will be, but my biggest problem is with the marketing managers, because they say, 'if K-tel can do it, then we can do it.'

"I think that's the wrong approach. They should say, 'there are certain things we can do better than K-tel, but they are specialists and maybe in this area they can help me.'"

Some months ago, K-tel set up its

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Radio 208 Disco Out; Charts In

LONDON—Radio Luxembourg (208) is replacing its disco format with programming which heavily features chart repertoire. The change comes one year, almost to the day, after the station went disco, that succeeding an FM-style album format.

The revamp is seen as significant, given 208's Europe-wide listenership and its reputation as a barometer of musical taste. It signals what many industryites now believe, namely that the popularity of pure disco has reached a plateau, and may even be losing some ground to more overtly pop material and to the new rock-disco hybrid, latter performed by such diverse acts as Donna Summer, Patrick Hernandez, Kiss, Chout and Blondie.

Charts across the Continent certainly reflect this, along with the prevalence of mainstream pop acts, such as Smokie, Boney M and Cliff Richard.

Of the change, Luxembourg managing director Alan Keen, notes: "From now on, listeners will be able to hear a chart show seven nights a week. This represents a move slightly away from disco, and reflects the consistent popularity of chart programs, as indicated by our own research."

Trema Eyes Intl Marts

PARIS—Trema Disks, the French independent formed by Regis Talar and "My Way" co-composer Jacques Revaux in 1969, is planning to beef up its international profile in future.

The company claims to have sold 11 million albums and 38 million singles since its inception (it recently celebrated that 10th anniversary with a special four-day reception in Sardinia at the end of September) and has earned 120 gold awards. It's currently distributed by RCA, following a period with Sonopresse.

To date, Trema has concentrated on the domestic market, but now intends to change this. Walter and Gotte Hofer have set up an American firm, Obie, on Trema's behalf. This has already yielded sales results through Chantal Curtis' disco outing, "Get Another Love," and an initial artist signing, Becky Bell. All Obie product is being cut in the U.S., for export to France if suitable.

Currently, Trema's top artist is Michael Sardou, a singer-songwriter whose pronounced political views have more than once sparked headline-making disturbances at live shows. If anything, the publicity has boosted his disk sales, which now reportedly total about two million.

Among other French artists signed to the company are Anthony Richard, Marcel Amont and Herve Vilard. Biggest single success, however, went to Pierre Groscolas, whose "Lady Love" has sold two million copies, it's claimed.

Wigwam Reunites

HELSINKI—Wigwam, Finland's best-known rock band on the international scene, has reformed three years after breaking up. The band is currently recording a new album with a lineup featuring drummer Ronnie Oesterberg, bassist Mats Hulden and ~~keyboard player Jim~~ Pembroke as a nucleus.

SURPRISE, SURPRISE—Backstage at New York's Nassau Coliseum, Kiss presents Jack Tessler, director of international operations for Aucoin Management, with a special cake, in appreciation of his efforts on their behalf. The band's "Dynasty" album and "I Was Made For Lovin' You" single have been major chart hits around the world.

Pressing Imminent In Small But $$ Iceland

By HALLDOR INGI ANDRESSON

REYKJAVIK — Iceland's first pressing plant is expected to be operative before next Christmas, result of investment by a consortium which includes two of the country's top disk companies, Falkinn and Icelandic Recordings.

It's one of the world's smallest and most isolated markets, but, nevertheless, boasts a flourishing music industry, with annual sales amounting to 542,000 units sold to a population of 250,000 (1978 figures).

In the absence of pressing facilities to date, all product is imported, both foreign repertoire (322,000) and domestic productions (220,000). Much of this is manufactured in the U.S. and shipped by air.

The relative strength of the market becomes more impressive in view of the high retail prices charged. Records are imported at roughly the same rates obtaining in Britain or America, but a whole series of taxes is then added: 75% customs tax, then 22% sales tax on the total, then another 24% tax on top of everything else.

The result is that full-price albums, $8.98 product in the U.S., retail for around $22.

Some observers see the desire to circumvent this high taxation, specifically the customs levy, as one reason why local pressing is being introduced. Otherwise annual sales of 542,000 units—though healthy in terms of Iceland's population—seem only modest when set against the operating economics of a modern pressing plant.

Of the consortium members, Falkinn is the nation's oldest record company, which began in the '20s releasing 78s. Since the introduction of the taxes mentioned above, its output has been less prolific and is now around 10 releases annually.

Most material is rock or pop, with Mannakorn and Hinn Islenski Ursaflokkur the biggest-selling local acts. Falkinn is one of the country's two biggest record importers, and owns three retail outlets in the capital Reykjavik.

Icelandic Recordings & Music, by contrast, was set up only in 1976 and is growing fast, with output around 25 releases so far. Top artists are Bjorgvin Halldorsson and Brunalidid.

The company is involved in publishing, booking and promoting, and also has two record stores, one in the capital, one in Hafnarfjordur.

There are two other record companies of any size: Steinar LDT and SG Records. Steinar is owned by the major retail chain Karnab, which imports and retails records alongside Icelandic fashions and clothing. Since it was set up in 1975 Steinar has released 40 albums and developed a strong hold on the import trade, with exclusive rights to Columbia and K-tel product, and sizable volume from WEA in Britain. The company also handles distribution for many small labels.

SG Records is celebrating its 15th anniversary with its 200th release. Product covers a wide range: pop, rock, folk, classical, spoken word—and the company owns one of Ice-

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COSTLY BUT VITAL?

French Execs Mull Need For 'One Chart'

By HENRY KAHN

PARIS—Industry leaders here are displeased at the circumstances that make France the only major record market with no national sales chart, but the chances of one being introduced currently seem more remote than ever.

Vogue's Paul Claude says: "There are two problems. First it is a thoroughly bad situation when you have a multiplicity of charts. France has around 40, none of which agree. Second, without a chart as a guiding light, things like stock levels are far more difficult to estimate."

CBS chief Alain Levy echoes this feeling, while Barclay vice president Jean Fernandez says simply: "It is disgraceful that a country like France should have no chart." Trema Disks' international director, Claude Ebrard, suggests that since 50% of sales are through wholesale channels, a viable chart might be based on returns from that quarter.

Industry organization SNEPA (Syndicat de l'Edition Phonographique et Audiovisuelle) has been charged with the responsibility for setting up a chart. President Michel Bonnet, also head of Pathe Marconi, describes the difficulties: "We have tried many systems. Some were unsatisfactory and some were too expensive."

In the former category was the method based on returns supplied by the manufacturers themselves. It quickly became apparent some companies were so reticent about divulging figures that such a chart would never reflect the exact sales situation.

In the latter, was the plan to set up a panel of consumers. This would have needed organization by a specialist statistics firm at a cost of over $200,000. Some companies were not prepared to contribute to so costly a venture and the idea was dropped.

More recently it has been revived with the intention of reducing the burden by spreading the load to include radio stations, copyright body SACEM and so on. Unfortunately cost estimates have doubled in the meantime so once again there were refusals to participate.

"Of course, there are companies willing to pay," says Bonnet, "but others are not. A chart which is not absolutely comprehensive cannot give a true picture." Bonnet himself does not feel the absence of a chart is as serious as others suggest, and feels it makes little difference to sales.

France is presently rated as the world's fifth largest music market, by volume, behind the United States, Japan, West Germany and Britain, all of which have reliable and relatively accurate national sales charts.

Even Russia—actually the world's second largest market by volume, though not by the level of participation in the international marketplace—is recognizing the value of charts as the sign of a mature music industry (Billboard, Aug. 25, 1979). Though the state record company, Melodiya, and retailers are not yet involved, an increasing number of publications are publishing regular lists purporting to document the popularity of certain artists and records there.

Numan Leads Conquering Army

Briton Scores Double-Headers For Beggars Banquet

By NICK ROBERTSHAW

LONDON—Double first in industry charts are like holes-in-one in golf: few and far between, mostly the province of the star names.

When the artist in question turns out to be an unknown newcomer like Britain's Gary Numan, recording for a minor (albeit WEA-distributed) U.K. label like Beggars Banquet, then the industry has to sit up and take notice.

That was the situation here in mid-July, when Numan's Tubeway Army topped the album best-sellers with "Replicas," and the singles charts with "Are 'Friends' Electric?"

Only 10 weeks later, he did it again, when "Cars" took over as the nation's No. 1 45, and "The Pleasure Principle" as the top album. It's a further indication of how sudden and substantial Numan's breakthrough has been that "Replicas" and his first album, reissued, are still strongly placed in the charts.

The sales action is not confined to Britain, either. His name has so far appeared on French, German and Dutch charts, and on Billboard's U.S. Top LPs & Tape listings, where "Replicas" is climbing.

Neither artist nor label are cast in a conventional mold. Rather, they're products of the new wave upheaval in this market, a time when hundreds of bands and retailers began to realize that they could take the business of producing and marketing records into their own hands. Numan's success typifies that shift of initiative away from the establishment.

Beggars Banquet itself started out as a West London retail store, trading new albums for old back in 1974. It was run by an Oxford graduate and an ex-public (that's private in Britain) schoolboy, Martin Mills and Nick Austin respectively. Trade prospered; today, there are four stores run on the same lines.

At the same time, like other retailers specializing in punk/new wave, the shop found itself beginning to help out some of the bands that came in with tapes to play and ambitions to make their own singles.

One such was the Lurkers, whose August 1977 single "Shadows" was the first release from the newly formed Beggars Banquet Records. The current roster of eight acts shows a markedly eccentric a&r inclination and for a while the label's only chart success was Ivor Biggun's novelty number, "The Winker's Song." Gary Numan changed all that.

The consumer press, initially lukewarm when not actually hostile, described him as an "honest poseur." He dresses in black, dyes his hair, scowls. His music is futuristic rock, latterly synthesizer-oriented, with lyrics revolving around robots, clones, aspects of a gloomy technological future.

Numan himself makes great play of unashamed plagiarism. Many of his ideas, he says, come from other people's songs. He cites Bowie, Kraftwerk, Eno and punk band Ultravox as prime sources.

From the outset, he has been an artist who demands full control over every aspect of his career. Beggars Banquet and licensor WEA tried to have him release as a single his performance of a television jingle for Lee Cooper jeans, doubtless hoping to repeat David Dundas' success with "Jeans On." Numan refused, arguing it would jeopardize all he wanted to do.

When "Replicas" was release-ready, the label wanted promotional gigs. Numan refused. Aside from tv appearances on rock shows "Old Grey Whistle Test" and "Top of the Pops" he has played no live concerts in more than a year. He makes no bones about being afraid of uncommitted audiences and only now, when success guarantees crowd enthusiasm and finances a spectacular stage show, has he agreed to tour.

Even before Tubeway Army's first chart entry, he wanted to drop the name. The group was a fluid three-man line-up disguising what was obviously very much a one-man show, but at least it had begun to mean something to the public. Numan said frankly he preferred fame as a solo star. "Cars" and "The Pleasure Principle" both appear under his own name.

What gives Numan his present golden touch is not clear. Poor press,

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Anderson's Answer: Delay Release In Spain, France

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Vous." Says Anderson "It's just a question of how much currency they have available for this kind of product."

Abba sales in Russia average 200,000 to 500,000, according to Anderson, who says they're hurt by taping off Radio Free Europe and stations beaming from such bordering territories as Finland and Poland.

Melodiya has made numerous requests over the past four or five years for an Abba tour of Russia, according to Anderson, but all have been declined for lack of time There has also been an offer to perform the night before the Olympic Games open in Moscow next summer "But we can't set up a tour just for Moscow," Anderson says. "The initial costs are so high we should do it while we are already touring."

The blank cassette boom is another problem facing the international industry and one that Anderson sees as an even graver ill than piracy.

"When it comes to piracy," says Anderson, "everyone agrees it's illegal and in most countries we have the police and the law with us. But in the case of blank cassettes, this is 100% legal.

"We estimate that 18 million blank cassettes will be sold this year in little Sweden alone," says Anderson "But we're working very hard on passing a new law within one or two years whereby every time anyone buys a blank cassette he pays a license fee The money would go into a pot and be split between writers, publishers, producers and artists"

Anderson acknowledges that the specifics aren't set yet. "First we need a (court) decision that we are entitled to compensation, then the parties involved can meet to determine how much it should be"

Anderson likens the Swedish proposal to a German tax in existence for about 10 years on open reel tapes

While Anderson feels that strides have been made in the fight against piracy, he concedes that it is still a crippling problem in such territories as Malaysia and the Philippines, where he estimates that 80% of all cassettes sold are pirated.

But he notes that since he has been able to copyright Abba's latest album in Taiwan he has seen no pirated copies in that market And in Hong Kong the situation has eased because the industry has the help of the police, he says.

Anderson will soon be reviewing Abba's foreign distribution contracts, all of which expire over the course of the next nine months.

There have been no changes in its network of licensees in the past three years and only two since 1974 In Greece an independent label was replaced by Music Box, and in Japan Phonogram was replaced by Discomate, a small label which is backed financially by the Tokyo Broadcasting System, according to Anderson

Anderson, who earlier promoted Spotniks, a guitar group which enjoyed success in the early '60s, says the reason he hasn't launched an all-out global push on another Polar act since Abba is that he hasn't found an act that would be suitable in most of the world's markets

Ted Gardestad, billed simply as Ted, cut an English language album in L A which was released in most European territories plus Australia and Japan, but Atlantic turned it down for the U S, says Anderson

"His songs are real good," Anderson says, "but he doesn't have a real strong 45. And to launch a new act in a foreign market, you have to have a good single to start with."

New Plant For Iceland

• Continued from page 65

land's three main recording studios.

Others are a 24-track facility in Reykjavik part-owned by Icelandic Recordings, and the independent Hot Ice Studio in Hafnarfjordur. Designed by New York-firm Sugarloaf View, Hot Ice boasts a 24-track MCI tape machine and console. Charges are about $75 hourly

There are no specialist music papers in Iceland, and coverage, including charts, is largely through freelance writers working for the daily papers The biggest of these, "Morgunbladid," carries two to four pages of music copy each weekend.

The Icelandic market is unusual in that there is a very restricted number of releases, maybe only 40 to 50 album titles a year, with a very high success rate About 50 to 70% of all releases sell 4,000 to 10,000 copies each.

Biggest sellers over the last two years have been, on the domestic front, "Ut Um Graena Grundu" by Steinar's Gunnar Thordarson and Bjorgvin Halldorsson, and on the foreign side, Meat Loaf's "Bat Out Of Hell" Both have achieved sales just short of 20,000

Among leading Icelandic artists, Gunnar Thordarson is perhaps the best-known. In the limelight since 1964, he has released 17 albums and acquired the sobriquet "Granddaddy of Icelandic Rock"

Other prominent names include Jakob Magnusson, who has signed to Warner Brothers worldwide and has a debut LP for the label out in America, set to go in Europe Like Thordarson, he has used many prominent U K musicians and session men in his Icelandic recordings

Also noteworthy are folk/rock band Thursatlokkurinn, currently touring Scandinavia, ballad singer Bjorgvin Halldorsson, country rock outfit Brimklo, and rock comedy act Halli and Laddi

Paris Center Is Given Go-Ahead

PARIS—The French government has finally given the go-ahead to redevelopment of the controversial Paris abbatoir site at La Villette, which is to be transformed into one of Europe's most prestigious music centers.

Planned just after the last war, the abbatoir project was financially shaky from the outset, and construction work remained incomplete when it was halted nine years ago, with losses of millions of dollars.

Modifications produced the Pavillon de Paris, France's largest hall, which played host to many big name bands. More recently, though, the reputation of La Villette as a rock and disco center has turned sour, owning to outbreaks of violence among fans there

Now, after nine years making up its mind, the government has decided to totally redesign the site to include a vast concert hall, museums and a 50-acre park Architect Roger Taillibert has been retained, and overall responsibility for the scheme given to Paul Delouvrier, onetime head of the nationalized electrical industry

K-tel Moves To The Mainstream

• Continued from page 64

own label, Arrival Records, in Australia (Billboard, July 28, 1979) That's one of the territories where the company has been longest established, but again, its involvement has been kept within clear limits. Distribution, for instance, is by RCA.

"We don't feel it's our business to distribute the label ourselves," says Kives "We're not a singles business, we're not a new artist business. We are prepared to back it up with a certain amount of money, but we feel if you specialize in what you do, then you do it a lot better."

There is a second Arrival operation, in Sweden, distributing disco-oriented Can't Stop Productions (Village People), Alec Costandinos' This imprint and New York-based Prelude Records. Similarly in Israel, K-tel is handling Chrysalis, Bronze, Midsong and others.

"In some of the minor countries," Kives summarizes, "we're distributing some of the minor labels Small labels can relate better to K-tel than they can to a major For ourselves, we're looking at cost efficiency. Deals like these offset our running costs, they give us insurance, they are a source of product.

"We will place and police product, and take a couple of points, but we don't want to stand on anybody else's feet. We've had opportunities to represent singles labels in the U K We were offered the Village People there, but because we already had them for Scandinavia, we decided to pass."

K-tel is a tightly knit operation Worldwide, it employs only 600 or so people. Like many family firms, its management structure is direct, non-pyramidal, and Kives values the flexibility this confers too highly to have serious thoughts of acquiring many of the conventional record company trappings

On manufacturing, for instance, he says: "That's not our business. Last year, we sold in excess of 30 million units We're a big customer to a lot of plants. We get the service we need"

But his notion of K-tel as an industry partner extends to a joint initiative on the general difficulties facing the business. He has strong views: "I've said before that there are three types of people in this world: those who make things happen, those who watch things happen, and those who don't even know anything is happening

"I feel the record industry itself really has to stop sitting back and watching things happen. They really have to say, 'OK, the time is for us to get together and make things happen as far as pricing, returns and so on is concerned.' Not just sit there and hope and pray it's all going to get better, because it won't.

Kives feels K-tel should be a market leader in pricing. "My philosophy has always been to sell Mercedes Benz rather than Volkswagen Records are still cheap entertainment, and with home taping our biggest worry, I feel that if people are going to do it, then at least the initial product should be sold at a very high price. Our Christmas product in the U S will be sold at $8 If they're going to home tape, then let the first person at least pay top dollar

He continues, "There's going to be a revolution in the thinking of the industry, the whole marketing concept will change. This is the only business where the best product sells at the lowest price, and the product that sells the least sells for the highest. We want to put out excellent product and condition people to pay a high price.

"I'm one for possibly destroying a certain amount of returns to try and stop too many deletes floating around. If the industry built a destruction factor into their initial selling, it would probably help a lot.

"A lot of royalty rates are too high The biggest risks are taken by the record companies and not by the recording artists, and the margins the companies have been working on in the past are too small. When an artist doesn't sell, he figures it's the label's fault. When he does sell, he figures he's fantastic. It's the record company that makes the artist sell, and it should be the one to benefit."

Looking at K-tel international operations, Kives claims that "access to information between our people in different parts of the world is as good as that of any record compnay."

He adds, "We've moved our European headquarters to London, because it's one of the three main music capitals in the world And we intend to open an office in New York, now the trend is shifting from Los Angeles; George Lukan will open that up.

"Also, when we set up in Brussels, we were in other product The 'brush salesman' image was becoming a distraction, however, and now in Europe, we're 100% records Today we only market other product in the U S., Australasia and a little bit in Japan

"At one time, that diversification gave us stability, but now my cousin, Philip, is investing a lot of our money in real estate, and now oil and gas in Canada and the U S It's a passive role, but though the returns take a lot longer, they're also a lot larger—so we're spreading our risk that way."

Kives regards the European market as a single arena, comparable to the United States. "Isolating one country from another is very difficult because of the overlap in broadcast media. That means that even in countries with no commercial advertising on air, K-tel's name is known, and we can do business.

"Half of Denmark is covered by German advertising, for instance; Sweden is familiar with our name through Radio Luxembourg. We have franchising operations outside our 19 territories in South Africa, Yugoslavia and East Germany—and the last comes about because right in the middle of the German Democratic Republic, you have Berlin

"We're looking forward to the day, maybe in a couple of years, when tv is broadcast from Luxembourg out of satellite, and once that happens, we feel France will become a very big market for us.

"At the moment, though, we have had one or two albums, like the Tom Jones package, that were put out in almost every European territory. We are looking to national releases, and we have the buying power to do that.

Other future involvements will extend to video (though Kives is content at present just to keep an eye on the development of this new medium) and mail order, latter marking a return to the fray because he feels that people will shop more this way in future.

On the future of K-tel's relationship with the industry as a whole Kives says: "The majors may be a little afraid to give away their big artists, but I believe a lot of them will work more with us in future We are basically the most reputable, the most hard-working, we keep our word

"My philosophy has always been not to burn bridges. You can be tough to a point with stores or with record companies, but if a firm doesn't want to give me material today, that's OK—maybe it will six months down the line.

"There are certain companies, certain territories, that won't work with us But if we don't do business with every company everywhere, we do do business with every company somewhere."

Numan's Conquering Army

• Continued from page 65

no live gigs, comparatively little airplay—Beggars Banquet has no radio promotion staff: he hardly seems to touch any of the essential marketing bases On the other hand, press coverage, though unenthused, has been extensive, advertising has been considerable and the combination of Beggars Banquet's astute iconoclasm with the more conventional expertise of WEA has proved a powerful alliance.

Martha Mills describes the deal as: "As good as we could possibly wish for" Originally the label was distributed by Island, till Island itself went to EMI, which opted to drop Beggars Banquet. The WEA deal was inked last fall, complete with "eccentricity clause" allowing the label to release non-WEA-approved material, without benefit of the major's promotion

Beggars Banquet has one or two overseas deals predating WEA: with CNR in Holland, and Aves in West Germany, for instance. In America, a special relationship has developed with Atco. Mills comments: "We're very happy with them. Doug Morris is a very respected figure: it's a good label to be with. Now the intention is for Beggars Banquet become a custom label, and we are looking into the possibility of having our own people, our own setup there, maybe early in the New Year."

It is by no means a one-act label. Seven Beggars Banquet signings have released singles; six have had U.K. chart entries But it is the sudden volume of Numan's sales—gold single, gold album, one of each silver going gold all in the space of a summer—that has turned it into a significant industry force Observers wonder whether its fresh, astute style of operation will suffer from large-scale commercial success, but there is no question of holding back. Mills and Austin will push hard for international success, and Numan is the spearhead.

A 15-date U K tour is currently in progress When it ends, Numan flies to the States for promotional appearances, and if the promise of "Replicas" is fulfilled, there will be a U S tour in the New Year

It will be interesting to see how commercial pressures are reconciled with the label's alternative strategies and with Numan's clear determination to control his own destiny. Still only 21, he is no easily manipulated record biz innocent. He made this clear after signing his first contract, when he said: "If I'd started by playing the stuff I do now, I'd never have got anywhere. Get signed, and then you're in and can do what you want."

Still Boycott Polydor

LIVERPOOL—Militant record retailers here have voted to continue their month-old boycott of Polydor product (Billboard, Sept. 1, 1979), enforced as a result of the company's reduction in trade profit margin during August.

UPON REFLECTION—Capitol Canada president, Dave Evans, cantar, offers a word to Anne Murray at a special reception to celebrata the singer's sallout concert in New York recently At left is Murray's husband, Bill Langstroh.

PREMATURE BURIAL

Disco Will Survive, Retorts CBS' Zgarka

TORONTO A concerted media campaign predicting the death of disco is being vociferously counteracted by the CBS Disco department, and although airplay of the music has taken a nose-dive in this market in recent weeks the CBS line is strongly supported by facts, if not opinion

Speaking for the defense is label disco director, Dominique Zgarka, and CBS product manager (rock and pop repertoire), John Bennett. Their outspoken reaction comes in the wake of hard nosed press, radio and tv reports that disco has been beaten by rock, with rock supporters pointing to the massive success of acts like Led Zeppelin and the Knack in recent weeks

"Disco has a future, a big future," reports Zgarka "What people don't realize, or don't want to realize, is that disco is going new wave Perhaps rock audiences aren't as open minded as the disco audience, judging from these radio jocks who make a practice out of smashing disco records on the air

"Major discotheques in Toronto, Heaven and Montreal, the Limelight, are now programming one-hour new wave sets on Saturday nights. Acts like Lene Lovich, The Knack Blondie, Sparks. A radio station like CHUM-AM labels this new wave, but in a disco it is dance music"

Notes John Bennett, "Normally I don't deal with disco music that is handled by the disco department, hut recently I am more or less forced into working with the other department because of the cross-over action on acts such as Earth, Wind & Fire and Lene Lovich It seems odd that at a time when people are saying disco is going the way of the Titanic it is, in fact, evolving into an even more successful era"

As for disco not pulling its weight at the cash register desk, Zgarka laughs "Look the Rolling Stones and Rod Stewart have their biggest selling albums ever, the sales impetus being two hugely successful singles and they were huge on radio as well as in the discotheques At CBS we have Anita Ward ("Ring My Bell") and Patrick Hernandez ("Born To Be Alive") with singles that have each sold 200,000 units apiece The albums are gold Then we have an Ian Dury who is breaking fast because his "Hit Me With Your Rhythm Stick" is getting cross-over action in discotheques and pop radio The charges just don't hold water," Zgarka says adamantly

Will the U.S trend of switching department names from disco to dance music happen in Canada? Zgarka says he doesn't know but he waxes that CBS isn't bailing out of disco right now In fact the label is gearing up to hire more independents to work the discotheques, radio and retail markets on their behalf

Feeney Is Assn. President

TORONTO—Canada's annual Big Country meet, staged in this city the week of Sept 17, attracted its largest audience to date, reaffirmed RCA's top position as a country label, cemented Anne Murray's country roots success at home, and elected a new executive board with Jack Feeney as its president.

The country music association, abbreviated to ACME, the Academy of Country Music Entertainment, has been burdened with factional in-fighting, impoverished operating budgets and even labeled as inert in the past. Under previous president Dave Charles, the membership made substantial gains, goals were identified, media campaigns mapped out, and radio programmers unified in selecting potential and established names at home to promote.

The recent meet at the Skyline Hotel here was the climax to the "new energy" in the association, as one performer termed it Showcases were sprinkled across the city, performers from across the country flying or driving in for the gathering and an all-time high registration was recorded for the final night presentation awards

Highlights of this included RCA's Family Brown earning three awards, Anne Murray voted top female singer and artist of the year, Ronnie Prophet's Grand Old Country television program winning the video category and Stan Camphell of country station CFGM (Toronto) picking up the deejay award He hosts a syndicated country show from that station

The new executive board under Feeney includes Doug Anderson, Gord Ambrose, Barry Haugen, Don Grashey, Peter Grant, Bill Anderson, Dave Charles and Dick Damron. All members are involved in radio or a&r, with the exception of Damron who is a performer

First meeting of the new hoard is scheduled in Toronto, Oct. 27.

UA Catalog To Have 30 Oldies In Fall Shows

NEW YORK More than 30 of United Artists Music standards are going Broadway this season thanks largely to nostalgia/anthology shows

Interestingly most of them did not originate from the Broadway stage, hut through films and Tin Pan Alley

Harold Seider, president of UA Music, believes there's a trend in the making that augurs well for the decade ahead

"The new theatre season," Seider maintains, "represents probably the liveliest renewal of basic music publisher activity in the past 25 years More and more songs are now being viewed as potential creative material from which stage, television and film properties can and will be developed in the '80s"

Seider notes that his UA Music professional team is actively pursuing this theory by presenting entire programs of creative song ideas to theatre, television and film producers for future development Should these projects come off, Seider promises UA Music's "active co-operation and exploitation support"

Six UA-Big 3 copyrights appear in "The 1940s Radio hour," currently previewing for an Oct 7 premiere They include "Blue Moon," "Deep Purple," "How About You?" "I Got It Bad And That Ain't Good," "Chattanooga Choo-Choo" and "At Last"

"Chattanooga Choo Choo" and "At Last" are also featured in the upcoming Broadway revue featuring the songs of Harry Warren The show, "Lullaby Of Broadway," also features Warren's "On The Atchison, Topeka & The Sante Fe," "I Know Why," "I Yi Yi Yi," "They Met In Rio" and "Down Argentine Way" from the UA catalog

UA is also represented with four Jimmy McHugh standards in "Sugar Babies," due Oct 4 at the Mark Hellinger Theatre The songs are "Cuban Love Song," "Don't Blame Me," "I Feel A Song Comin' On" and "Warm & Willing"

And Elvis Presley's early classic, "All Shook Up," by Otis Blackwell, is presented in a comedy, "Once A Catholic," opening Oct 10 at the Helen Hayes Theatre

Broadway may also get a stage version of the highly regarded MGM film musical, "Seven Brides For Seven Brothers," with a score by Johnny Mercer and Don DePaul and new material by Al Kasha and Joel Hirschhorn Seven of the original songs in the stage version and new material are published through UA

Publishing Deals Made By Franklin

NEW YORK ATV/Wooded Lake Publishing, established six months ago by American Talent International president Jeff Franklin with administration through ATV Music, has made two publishing deals

One involves Germany's Lollipop Records for domestic copublishing rights to six of the label's staff writers Current Lollipop-writer activity here includes "Boogie Woogie Dancin' Shoes," cut by Claudja Barry (Chrysalis) and the CBS album, "Disco Circus" Also, material recorded by singer Ronnie Jones is included in the deal

A second deal involves material by States, released here on Chrysalis, including an album and single, "My Latest Girl."

Big 3 Putting Muscle Into Baez Promo

NEW YORK More than two years in the making Big 3's 352 page folio, "Joan C Baez and Then I Wrote ..." will be subject to a major marketing campaign by the print company

The special marketing push is based on the edition's larger size, special content, conceptual scope and price ($14 95)

The folio contains 52 songs composed and recorded by Baez, additional pages of lyrics in poetry form and 50 of the performer's own sketches along with her special commentary

Herman Steiger of Big 3 terms the folio a "library edition for the mass audience" Adds the company chief "The anthology was deliberately developed as more than a music book and as somewhat of a literary project to attract a wider audience"

The company's marketing strategy includes music shop window streamers, display boxes, counter brochures and promotional mailers for both dealers and jobbers Also, a special effort will be made to promote sale of the edition to public libraries and colleges

A mailer offers a 45% discount on the purchase of 25 or more books.

Big 3 has donated 100 books to he auctioned off by Baez to raise monies to aid the Vietnamese boat people

Anthony Writing His Songs Again

By IRV LICHTMAN

NEW YORK Mike Anthony, with a series of successful songs starting in 1959, has returned to full-time writing after inactivity since 1971 resulting from a series of back operations

The writer, winner of two BMI Awards for "She Say (Oom Dooby Doom)," a hit by the Diamonds and "Poetry In Motion," a big charter by Johnny Tillotson, says he'll be working out of Nashville after having worked basically out of New York

"Nashville will he my base of operations," he explains, "because I feel there's a special creative atmosphere there, not just as the bastion of country music but as an increasingly sophisticated mecca for all kinds of music"

(Continued on page 77)

Billboard SPECIAL SURVEY For Week Ending 10/6/79

Billboard Special Survey Hot Latin LPs™

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CHICAGO (Pop) This Week	TITLE—Artist, Label & Number (Distributing Label)	N. CALIFORNIA (Pop) This Week	TITLE—Artist, Label & Number (Distributing Label)
1	JOSE DOMINGO Con Motivos Mexicana melody 5628	1	LOS FELINOS Morena tenias que ser Muzart 1772
2	MERCEDES CASTRO Vengo a verla Muzart 10744	2	RIGO TOVAR Con mariachi Mexicana melody 5629
3	NELSON NED Mi manera de amar Westside latino 4120	3	JUAN GABRIEL Pronto 1056
4	RIGO TOVAR Con mariachi Mexicana melody 5629	4	CHAYITO VALDEZ Cronos 1126
5	JULIO IGLESIAS Emociones Alhambra 3122	5	LOS HUMILDES En Mexico Fama 578
6	JUAN GABRIEL Pronto 1056	6	NELSON NED Mi manera de amar Westside latino 4120
7	VICENTE FERNANDEZ A pesar de todo Caytronic s 1526	7	NAPOLEON 30 Anos Raff 9070
8	ROBERTO CARLOS Fa Caytronic s 1540	8	VICENTE FERNANDEZ El tahur C B S 892
9	JULIO IGLESIAS Todos los dias un dia Alhambra 3151	9	LOS BUCKY'S Mexicana melody 226
10	YOLANDA DEL RIO Arcano 3456	10	LOS FREDDY'S Peerless 10047
11	BIANCA La huerfanita fiesta 5002	11	JULIO IGLESIAS Emociones Alhambra 3122
12	LOS JOAO Disco samba Muzart 1769	12	CAMILO SESTO Pronto 1042
13	ELIO ROCA En Mexico Mercurio 1914	13	J. SEBASTIAN Musart 1774
14	VERONICA CASTRO Peerless 2079	14	NOHEMI Discolando 8452
15	CHELO La voz ranchera Muzart 10638	15	ALVARO DAVILA Mexicana melody 8058
16	J. SEBASTIAN Hasta que amanezca Muzart 1774	16	LOS POTROS Eco 25752
17	CHELO Mas J A Jimenez Muzart 1778	17	LOS MATEMATICOS Arriba 6002
18	RENACIMIENTO 74 Ramex 1026	18	CAMILO SESTO Pronto 1058
19	RAMON AYALA Punalada trapera Freddy 1142	19	LIDIA ZAMORA Libra 3501
20	LOS LUCERO Epsilon 8015	20	MAZZ El Cara 012
21	GILBERTO MONROY Interpreta a B Capo Artomax 619	21	LOS MUECAS Las abandonadas Caliente 7298
22	LOS YONIC'S Soy yo Mercurio 1907	22	GRUPO VENUS Arriba 6001
23	SAN MARCOS TROPICAL Mercurio 1904	23	RAMON AYALA Soldado raso Freddy 1126
24	LOS FELINOS Morena tenias que ser Muzart 1772	24	YOLANDA DEL RIO Arcano 3456
25	LOS SAGITARIOS La carta Olimpic 5002	25	JULIO IGLESIAS Todos los dias un dia Alhambra 3151

Billboard Hits Of The World

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BRITAIN
(Courtesy Music Week)
As of 9/29/79
SINGLES

This Week	Last Week	
1	6	MESSAGE IN A BOTTLE, Police, A&M
2	1	CARS, Gary Numan, Beggars Banquet
3	4	IF I SAID YOU HAD A BEAUTIFUL BODY, Bellamy Brothers, Warner Bros.
4	5	LOVE'S GOTTA HOLD ON ME, Dollar, Carrere
5	3	DON'T BRING ME DOWN, Electric Light Orchestra, Jet
6	2	WE DON'T TALK ANYMORE, Cliff Richard, EMI
7	NEW	DREAMING, Blondie, Chrysalis
8	14	SAIL ON, Commodores, Motown
9	6	STREET LIFE, Crusaders, ABC
10	11	STRUT YOUR FUNKY STUFF, Frantique, Philadelphia Intl
11	26	SINCE YOU'VE BEEN GONE, Rainbow, Polydor
12	35	WHATEVER YOU WANT, Status Quo, Vertigo
13	21	TIME FOR ACTION, Secret Affair, I-Spy
14	16	CRUEL TO BE KIND, Nick Lowe, Radar
15	12	REGGAE FOR IT NOW, Bill Lovelady, Charisma
16	29	DON'T STOP 'TIL YOU GET ENOUGH, Michael Jackson, Epic
17	9	JUST WHEN I NEEDED YOU MOST, Randy Vanwarmer, Island
18	15	GONE GONE GONE, Johnny Mathis, CBS
19	7	BANG BANG, B. A. Robertson, Asylum
20	10	ANGEL EYES, Roxy Music, Polydor
21	23	THE PRINCE, Madness, 2 Tone
22	13	GOTTA GO HOME/EL LUTE, Boney M, Atlantic/Hansa
23	27	LIVE ON STAGE, Kate Bush, EMI
24	NEW	VIDEO KILLED THE RADIO STAR, Buggles, Island
25	18	DUCHESS, Stranglers, United Artists
26	22	BOY OH BOY, Racey, RAK
27	20	LOST IN MUSIC, Sister Sledge, Atlantic
28	25	SLAP AND TICKLE, Squeeze, A&M
29	36	YOU CAN DO IT, Al Hudson & The Soul Partners, ABC
30	34	BACK OF MY HAND, Jags, Island
31	NEW	QUEEN OF HEARTS, Dave Edmunds, Swan Song
32	38	DIM ALL THE LIGHTS, Donna Summer, Casablanca
33	17	MONEY, Flying Lizards, Virgin
34	NEW	EVERY DAY HURTS, Sad Cafe, RCA
35	32	WHEN YOU ARE YOUNG, Jam, Polydor
36	19	GANGSTERS, Specials, 2-Tone
37	30	GET IT RIGHT NEXT TIME, Gerry Rafferty, United Artists
38	28	TOMORROWS GIRLS, UK Subs, Virgin
39	40	NIGHTS IN WHITE SATIN, Dickies, A&M
40	NEW	THE LONELIEST MAN IN THE WORLD, Tourists, Logo

LPs

This Week	Last Week	
1	NEW	OCEANS OF FANTASY, Boney M, Atlantic
2	1	THE PLEASURE PRINCIPLE, Gary Numan, Beggars Banquet
3	3	ROCK 'N' ROLL JUVENILE, Cliff Richard, EMI
4	4	DISCOVERY, Electric Light Orchestra, Jet
5	2	IN THROUGH THE OUT DOOR, Led Zeppelin, Swan Song
6	6	STRING OF HITS, Shadows, EMI
7	5	SLOW TRAIN COMING, Bob Dylan, CBS
8	NEW	REVOLUTION BLUES, Sham 69, Polydor
9	7	I AM, Earth, Wind & Fire, CBS
10	9	THE BEST DISCO ALBUM IN THE WORLD, Various, Warner Bros
11	12	BREAKFAST IN AMERICA, Supertramp, A&M
12	10	VOULEZ VOUS, Abba, Epic
13	15	STREET LIFE, Crusaders, MCA
14	14	OUTLANDOS D'AMOUR, Police, A&M
15	8	PARALLEL LINES, Blondie, Chrysalis
16	11	REPLICAS, Tubeway Army, Beggars Banquet
17	16	NIGHT OWL, Gerry Rafferty, United Artists
18	13	JOIN HANDS, Siouxsie & The Banshees, Polydor
19	17	MANIFESTO, Roxy Music, Polydor
20	18	MIDNIGHT MAGIC, Commodores, Motown
21	21	DOWN TO EARTH, Rainbow, Polydor
22	23	WELCOME TO THE CRUISE, Judie Tzuke, Rocket
23	19	HIGHWAY TO HELL, AC/DC, Atlantic
24	16	MANILOW MAGIC, Barry Manilow, Arista
25	NEW	OFF THE WALL, Michael Jackson, Epic
26	29	WAR OF THE WORLDS, Jeff Wayne's Musical Version, CBS
27	31	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland Intl
28	30	BRIDGES, John Williams, Lotus
29	25	TUBEWAY ARMY, Tubeway Army, Beggars Banquet
30	22	INTO THE MUSIC, Van Morrison, Vertigo
31	20	MORNING DANCE, Spyro Gyra, Infinity
32	24	SOME PRODUCT CARRI ON SEX PISTOLS, Virgin
33	NEW	NIGHTFLIGHT TO VENUS, Boney M, Atlantic
34	34	LIVE KILLERS, Queen, EMI
35	27	THE BEST OF THE DOOLEYS, GTO
36	NEW	LAST THE WHOLE NIGHT LONG, James Last, Polydor
37	NEW	CUT, Slits, Island
38	NEW	STREET MACHINE, Sammy Hagar, Capitol
39	32	BAD GIRLS, Donna Summer, Casablanca
40	35	FEAR OF MUSIC, Talking Heads, Sire

WEST GERMANY
(Courtesy Der Musikmarkt)
As of 10/1/79
SINGLES

This Week	Last Week	
1	1	EL LUTE, Boney M, Hansa
2	2	I WAS MADE FOR LOVIN' YOU, Kiss, Casablanca
3	4	WE DON'T TALK ANYMORE, Cliff Richard, EMI
4	7	BOY OH BOY, Racey, RAK
5	3	SO BIST DU, Peter Maffay, Telefunken
6	10	A WALK IN THE PARK, Nick Straker Band, Decca
7	6	I DON'T LIKE MONDAYS, Boomtown Rats, Mercury
8	14	KINGSTON KINGSTON, Lou & The Hollywood Bananas, Hansa
9	5	MOSKAU, Dschinghis Khan, Jupiter
10	13	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN, Dr. Hook, Capitol
11	8	BRIGHT EYES, Art Garfunkel, CBS
12	9	DAS LIED VON MANUEL, Manuel & Pony, Polydor
13	12	RING MY BELL, Anita Ward, TK
14	15	GLORIA, Umberto Tozzi, CBS
16	16	1-2-3-4 RED LIGHT, The Teens, Hansa
17	17	UNDER FIRE, Clout, Carrere
18	19	MY SHARONA, The Knack, Capitol
19	21	KNOCK ON WOOD, Amii Stewart, Hansa
20	26	DON'T BRING ME DOWN, Electric Light Orchestra, Jet
21	22	TU SEI L'UNICA DONNA PER ME, Alan Sorrenti, Decca
22	18	I WANT YOU TO WANT ME, Cheap Trick, CBS
23	25	BAD GIRLS, Donna Summer, Casablanca
24	24	DO TO ME, Smokie, RAK
25	23	VOULEZ VOUX, Abba, Polydor
26	NEW	HOW COULD THIS GO WRONG, Exile, RAK
27	NEW	BREAKFAST IN America, Supertramp, A&M
28	NEW	ARE 'FRIENDS' ELECTRIC, Tubeway Army, Beggars Banquet
29	20	HOT STUFF, Donna Summer, Casablanca
30	30	SOME GIRLS, Racey, RAK

LPs

This Week	Last Week	
1	1	EVE, Alan Parsons Project, Arista
2	2	DIE STIMME DER PRAERIE, Ronny, K-tel
3	3	STEPPENWOLF, Peter Maffay, Telefunken
4	5	ZAUBER DER GITARRE, Ricky King, Epic
5	4	TRIUMPF DER GOLDENEN STIMME, Karel Gott, Polydor
6	NEW	TEENS & JEANS & ROCK'N'ROLL, Teens, Hansa
7	6	BREAKFAST IN AMERICA, Supertramp, A&M
8	NEW	OCEANS OF FANTASY, Boney M, Hansa
9	10	DSCHINGHIS KHAN, Jupiter
10	7	TRAEUMEREIEN, Richard Clayderman, Telefunken
11	8	COMMUNIQUE, Dire Straits, Vertigo
12	12	DYNASTY, Kiss, Casablanca
13	14	SOUVENIERS AUS GRIECHENLAND, Francis Goya & Les Helleniques, K-tel
14	9	VOULEZ VOUS, Abba, Polydor
15	11	DIRE STRAITS, Vertigo
16	13	HAIR, Soundtrack, RCA
17	15	LIVE KILLERS, Queen, EMI
18	NEW	FATE FOR BREAKFAST, Art Garfunkel, CBS
19	16	DISCOVERY, Electric Light Orchestra, Jet
20	17	ANGEL STATION, Manfred Mann's Earthband, Bronze

AUSTRALIA
(Courtesy Kent Music Report)
As of 9/24/79
SINGLES

This Week	Last Week	
1	1	MY SHARONA, Knack, Capitol
2	3	I WAS MADE FOR LOVIN' YOU, Kiss, Casablanca
3	2	UP THERE CAZALY, Two-Man Band, Fable
4	4	SOME GIRLS, Racey, RAK
5	6	GOLD, John Stewart, RSO
6	7	YOU CAN'T CHANGE THAT, Raydio, Arista
7	15	HOT SUMMER NIGHTS, Night, Planet
8	5	RING MY BELL, Anita Ward, TK
9	9	REUNITED, Peaches & Herb, Polydor
10	13	DON'T BRING ME DOWN, ELO, Jet
11	16	BORN TO BE ALIVE, Patrick Hernandez, CBS
12	8	COOL FOR CATS, UK Squeeze, A&M
13	10	ONE WAY TICKET, Eruption, RCA
14	12	HIT AND RUN, Jo Jo Zep & Falcons, Mushroom
15	18	BAD CASE OF LOVIN' YOU, Robert Palmer, Island
16	14	BRIGHT EYES, Art Garfunkel, CBS
17	NEW	JUST WHEN I NEEDED YOU MOST, Randy Vanwarmer, Interfusion
18	11	POP MUZIK, M, MCA
19	20	WE ARE FAMILY, Sister Sledge, Cotillion
20	NEW	THE NIPS ARE GETTING BIGGER, Mental As Anything, Regular

LPs

This Week	Last Week	
1	2	GET THE KNACK, Knack, Capitol
2	1	DISCOVERY, ELO, Jet
3	18	SLOW TRAIN COMING, Bob Dylan, CBS
4	3	IN THROUGH THE OUT DOOR, Led Zeppelin, Swan Song
5	5	DYNASTY, Kiss, Casablanca
6	9	5, J.J. Cale, Shelter
7	4	FIRST UNDER THE WIRE, Little River Band, Capitol
8	6	ENGLISH HISTORY, Jon English, Mercury
9	8	BREAKFAST IN AMERICA, A&M
10	7	THE VERY BEST OF LEO SAYER, Chrysalis
11	10	BOMBS AWAY DREAM BABIES, John Stewart, RSO
12	12	RUST NEVER SLEEPS, Neil Young & Crazy Horse, Reprise
13	13	FATE FOR BREAKFAST, Art Garfunkel, CBS
14	11	BACK TO THE EGG, Wings, MPL
15	14	NO EXIT, The Angels, Albert
16	NEW	BOP TILL YOU DROP, Ry Cooder, Warner Bros.
17	20	CANDY-O, The Cars, Elektra
18	16	SCREAMING TARGETS, Jo Jo Zep & The Falcons, Mushroom
19	15	BAD GIRLS, Donna Summer, Casablanca
20	17	GRAFFITI CRIMES, Mi-Sex, CBS

HOLLAND
(Courtesy TROS Radio)
As of 9/25/79
SINGLES

This Week	Last Week	
1	1	QUIEREME MUCHO, Julio Iglesias, CBS
2	2	I DON'T LIKE MONDAYS, Boomtown Rats, Mercury
3	3	WE DON'T TALK ANYMORE, Cliff Richard, EMI
4	4	SURF CITY, Jan & Dean, Dureco
5	6	A BRAND NEW DAY, Wiz Stars, MCA
6	8	WILLEM, Willem Duyn, Philips
7	19	SAIL ON, Commodores, Motown
8	NEW	ARUMBAI, Massada, Kendari
9	5	GOTTA GO HOME, Boney M, Ariola/Fleet
10	11	ANGEL EYES, Roxy Music, Polydor
11	12	MARCHING ON, B-Z-N-, Mercury
12	7	DON'T BRING ME DOWN, Electric Light Orchestra, Jet
13	9	CAN'T STAND LOSING YOU, Police, A&M
14	14	BEAT THE CLOCK, Sparks, Virgin
15	NEW	GANGSTERS, Specials, Chrysalis
16	NEW	IF I SAID YOU HAD A BEAUTIFUL BODY, Bellamy Brothers, Warner Bros
17	13	I WAS MADE FOR LOVIN' YOU, Kiss, Casablanca
18	NEW	DON'T STOP 'TIL YOU GET ENOUGH, Michael Jackson, Epic
19	10	GIVE UP YOUR GUNS, Buoys, EMI
20	NEW	THE WORKER, Fischer-Z, United Artists

ITALY
(Courtesy Germano Ruscitto)
As of 9/25/79
SINGLES

This Week	Last Week	
1	1	TU SEI L'UNICA DONNA PER ME, Alan Sorrenti, EMI
2	4	SUPER SUPERMAN, Miguel Bose, CBS/CGD-MM
3	2	GLORIA, Umberto Tozzi, CGD-MM
4	3	FORSE, Pupo, Baby/CGD-MM
5	10	SOLI, Adriano Celentano, Clan/CGD-MM
6	7	BALLA, Umberto Balsamo, Polydor/Phonogram
7	5	IO SONO VIVO, Pooh, CGD-MM
8	6	SPLENDIDO SPLENDENTE, Donatella Rettore, Ariston
9	9	E LA LUNA BUSSO', Loredana Berte, CGD-MM
10	11	RICOMINCIAMO, Adriano Pappalardo, RCA
11	8	GOODNIGHT TONIGHT, Wings, EMI
12	12	ELECTRIC DELIGHT, Rockets, Rockland/CGD-MM
13	13	HOT STUFF, Donna Summer, Durium
14	NEW	COMPRAMI, Viola Valentino, CGD-MM
15	15	LADY NIGHT, Patrick Juvet, Barclay/Ricordi
16	19	E SALUTALA PER ME, Raffaella Carra', CBS/CGD-MM
17	NEW	BAD GIRLS, Donna Summer, Durium
18	14	FINE DI UN VIAGGIO, Le Orme, Philips/Phonogram
19	18	PARANTE, Alunni Del Sole, Ricordi
20	17	I WILL SURVIVE, Gloria Gaynor, Polydor/Phonogram

SWEDEN
(Courtesy GLF)
As of 9/28/79
SINGLES

This Week	Last Week	
1	1	BOBBY BROWN, Frank Zappa, CBS
2	1	BORN TO BE ALIVE, Patrick Hernandez, Mariann/Aquarius
3	4	BRIGHT EYES, Art Garfunkel, CBS
4	3	RING MY BELL, Anita Ward, TK
5	8	I DON'T LIKE MONDAYS, Boomtown Rats, Mercury
6	5	HOT STUFF, Donna Summer, Casablanca
7	6	POP MUZIK, M, MCA
8	7	BALLADE POUR ADELINE, Richard Clayderman, Sonet
9	9	KNOCK ON WOOD, Amii Stewart, Ariola
10	NEW	ON SUSIE, Secret Service, Sonet

LPs

This Week	Last Week	
1	2	COMMUNIQUE, Dire Straits, Vertigo
2	4	SLOW TRAIN COMING, Bob Dylan, CBS
3	1	BORN TO BE ALIVE, Patrick Hernandez, Mariann/Aquarius
4	7	SAXPARTY 6, Ingmar Nordstroems, Frituna
5	3	BAD GIRLS, Donna Summer, Casablanca
6	5	SHEIK YERBOUTI, Frank Zappa, CBS
7	NEW	JOE'S GARAGE PART I, Frank Zappa, CBS
8	9	FATE FOR BREAKFAST, Art Garfunkel, CBS
9	6	THE DAY THE EARTH CAUGHT FIRE, City Boy, Vertigo
10	NEW	EVE, Alan Parsons Project, Arista

SPAIN
(Courtesy El Gran Musical)
As of 9/29/79
SINGLES

This Week	Last Week	
1	1	RING MY BELL, Anita Ward, TK
2	3	LADY LAURA, Roberto Carlos, CBS
3	4	ONE WAY TICKET, Eruption, Ariola
4	2	GLORIA, Umberto Tozzi, CBS
5	5	GETTING CLOSER, Wings, EMI
6	7	MELLAMAS, Jose Luis Perales, Hispavox
7	8	RAMA LAMA DING DONG, Rocky Sharpe & Replays, Movieplay
8	NEW	STUMBLIN' IN, Suzi Quatro & Chris Norman, EMI
9	9	VOULEZ VOUS, Abba, Columbia
10	6	BORN TO BE ALIVE, Patrick Hernandez, CBS

LPs

This Week	Last Week	
1	1	BREAKFAST IN AMERICA, Supertramp, A&M
2	2	DISCO DE ORO DE EPIC VOL. 2, Various, Epic
3	3	24 EXITOS DE ORO, Julio Iglesias, CBS
4	4	16 GRANDES EXITOS DE SIEMPRE, Richard Clayderman, Hispavox
5	5	ROCIO DURCAL CANTA A JUAN GABRIEL VOL. 3, Rocio Durcal, Ariola
6	7	COMMUNIQUE, Dire Straits, Fonogram
7	8	BACK TO THE EGG, Wings, EMI
8	6	BAD GIRLS, Donna Summer, Casablanca
9	10	DISCOVERY, ELO, Jet
10	NEW	DIRE STRAITS, Fonogram

BELGIUM
(Courtesy Billboard Benelux)
As of 9/28/79
SINGLES

This Week	Last Week	
1	1	QUIEREME MUCHO, Julio Iglesias, CBS
2	7	WE DON'T TALK ANYMORE, Cliff Richard, EMI
3	3	I WAS MADE FOR LOVING YOU, Kiss, Vogue
4	2	GOTTA GO HOME, Boney M, Ariola
5	8	ALINE, Christophe, Vogue
6	6	GLORIA, Umberto Tozzi, CBS
7	NEW	MY SHARONA, The Knack, Capitol
8	10	DON'T BRING ME DOWN, ELO, Jet
9	5	VOULEZ VOUS, Abba, Vogue
10	9	THIS IS MY LIFE, Shirley Bassey, EMI

LPs

This Week	Last Week	
1	1	DYNASTY, Kiss, Vogue
2	3	VOULEZ VOUS, Abba, Vogue
3	2	EMOCIONES, Julio Iglesias, CBS
4	5	A VOUS LES FEMMES, Julio Iglesias, CBS
5	NEW	FATE FOR BREAKFAST, Art Garfunkel, CBS
6	4	BREAKFAST IN AMERICA, Supertramp, A&M
7	7	LIVE KILLERS, Queen, EMI
8	NEW	THE FANTASTIC SOUND OF CLAUS WUNDERLICH, TN
9	8	COMMUNIQUE, Dire Straits, Vertigo
10	NEW	BAD GIRLS, Donna Summer, Casablanca

PORTUGAL
(Courtesy Musica & Som)
As of 9/15/79
SINGLES

This Week	Last Week	
1	4	DO YA THINK I'M SEXY, Rod Stewart, Warner Bros.
2	3	BORN TO BE ALIVE, Patrick Hernandez, Rossil
3	2	CHIQUITITA, Abba, Polydor
4	1	MULHER SENTIMENTAL, Marco Paulo, EMI
5	5	TOO MUCH HEAVEN, Bee Gees, RSO
6	6	FANDANGO DA MODA, Lara Li, EMI
7	7	HOORAY HOORAY IT'S A HOLI-HOLIDAY, Boney M, Ariola
8	8	LOGICAL SONG, Supertramp, A&M
9	NEW	UMA MOCA CHORAVA, Linda De Suza, Carrere
10	9	BOA SORTE, The Fevers, Odeon

LPs

This Week	Last Week	
1	2	BREAKFAST IN AMERICA, Supertramp, A&M
2	5	MUSIC FOR UNICEF CONCERT, Various Artists, Polydor
3	1	VOULEZ VOUS, Abba, Polydor
4	4	BLONDES HAVE MORE FUN, Rod Stewart, Warner Bros
5	3	SPIRITS HAVING FLOWN, Bee Gees, RSO
6	8	WHERE I SHOULD BE, Peter Frampton, A&M
7	7	DISCO STARS, Various Artists, Polystar
8	6	COMMUNIQUE, Dire Straits, Vertigo
9	10	THE MAGIC IS YOU, Shirley Bassey, UA
10	NEW	DARKNESS ON THE EDGE OF TOWN, Bruce Springsteen, CBS

JAPAN
(Courtesy Music Labo)
As of 9/24/79
SINGLES

This Week	Last Week	
1	1	KANPAKU-SENGEN, Masashi Sada, Freefright
2	2	SEXUAL VIOLET NO. 1, Masahiro Kuwana, RCA
3	3	GINGATETSUDO 999, Godiego, Nippon Columbia
4	5	OMOIDEZAKE, Sachiko Kobayashi, W. Pioneer
5	8	YOAKE, Chiharu Matsuyama, Canyon
6	6	SMILE ON ME, George Yanagi & Rainy Wood, Burbon
7	7	AMERICAN FEELING, Circus, Alfa
8	10	SHINAYAKA-NI-UTATTE, Momoe Yamaguchi, CBS/Sony
9	4	CALIFORNIA CONNECTION, Yutaka Mizutani, For Life
10	12	YUUKI-GA AREBA, Hideki Saijou, RCA
11	16	NIJI-TO-SNEAKER-NO-KORO, Tulip, Express (Sinko)
12	11	POLAR STAR, Junko Yagami, Discomate
13	18	AI-NO-SUICHUKA, Keiko Matsuzaka, Columbia
14	9	OMOISUGOSHI-MO-KOI-NO-UCHI, Southern All Stars, Invitation
15	17	BREAKFAST IN AMERICA, Supertramp, A&M
16	NEW	MONDAY MONALIZA CLUB, Pink Lady, Victor
17	19	WANTED, The Dooleys, GTO
18	13	YOSEBA IINONI, Toshi Itoh/Happy & Blue, Canyon
19	14	OYAJI-NO-UMI, Kenkichi Murata, Philips
20	15	SHINJUKU MINATOMACHI, Shinichi Mori, Victor

LPs

This Week	Last Week	
1	3	BREAKFAST IN AMERICA, Supertramp, A&M
2	2	10 NUMBERS CARAT, Southern All Stars, Invitation
3	1	KOKYOSHI GINGATETSUDO 999, Original Sound Track, Columbia
4	4	IN THROUGH THE OUT DOOR, Led Zeppelin, Swan Song
5	5	NEW HORIZON, Circus, Alfa
6	6	OLIVE, Yumi Matsutoya, Express
7	10	ALICE 7, Alice, Express
8	8	VOULEZ VOUS, Abba, Discomate
9	7	YUME KUYOU, Masashi Sada, Freefright
10	NEW	DOWN TO EARTH, Rainbow, Polydor
11	NEW	GINGATETSUDO 999 DRAMA-HEN, Columbia
12	15	YOKOHAMA, George Yanagi & Rainy Wood, Bourbon
13	13	HEART, Keiko Mizukoshi, Polydor
14	19	GET THE KNACK, The Knack, Capitol
15	NEW	SONG FOREVER, Takao Horiguchi, Express
16	9	MORNING, Satoshi Kishida, CBS/Sony
17	16	BAD GIRLS, Donna Summer, Casablanca
18	20	KUWANA NO S, Masahiro Kuwana, RCA
19	18	SORA-O-TOBU-TORI-NO-YOUNI, Chiharu Matsuyama, Canyon
20	12	IKUE-JISHIN, Ikue Sakakibara, Columbia

Old Spirituals Become Classical

Barbara Jordan Narrates Lyrics On Columbia Record

By JEAN WILLIAMS

LOS ANGELES "Symphonic Spirituals With Narration By Barbara Jordan" combines old Negro spirituals with classical music for what is believed to be a first of its kind LP

The Columbia LP, produced by Dr George Butler, vice president of jazz and progressive music a&r at Columbia Records, features the Royal Philharmonic of London and tenor vocalist William Brown

Dr Paul Freeman, former conductor of the Detroit Symphony, who conducts the Victoria Symphony Orchestra, conducted "Symphony Spirituals."

Butler topped the work with narration written by Dick Scott and performed by former U S Congresswoman Barbara Jordan

Among the tunes included in the LP, which was predominately recorded in London, are "Lift Every Voice And Sing" and "Deep River," the opening and closing tunes.

In addition to old Negro spirituals, new material is featured on the LP, including an original composition by Jacqueline Hairston, professor of music at Oakland's Merritt College, plus a medley of spirituals by Morton Rule

Also contributing to the project were Hale Smith, professor of composition at the Univ of Connecticut, Fredrick Tillis of Amherst and Donald Erb of the Cleveland Institute of Music who did the arranging All persons involved in the package have extensive classical backgrounds, including Butler.

"This is my attempt to remind people of just how much depth these spirituals contain and that they can be treated classically," says Butler

He believes Jordan gives the LP impact "Initially, Andy Young (former U N Ambassador) was to be narrator, but as the time drew close his schedule would not permit it

"Paul (Freeman) and I ran through a lot of names and we were excited at the thought that Barbara Jordan would do it We believe she was perfect for the LP" Her segment was recorded at an Austin, Tex , studio

Jordan will be a vital part of the promotion of the LP, with Butler attempting to set up a listening session/press party in Texas, with Jordan on hand as special honored guest

In addition, he is making strides to tie-in with educational organizations and black oriented national groups, among other organizations, for maximum exposure of the LP

Although Columbia has the Masterworks classical line, "Symphonic Spirituals With Narration By Barbara Jordan" will be released this month on the Columbia label

Masterworks is the parent of the discontinued Black Composers Series Eugene Moye is the sole black performer remaining on Masterworks "However, I plan to talk to Simon Schmidt, who is now vice president and general manager at Masterworks about reactivating the Black Composers Series and signing new talent," claims Butler

BING HEADS MIAMI FEST

MIAMI—The Greater Miami Opera Assn has put forth a plan for a *major contemporary* arts festival to be produced here in 1982 Sir Rudolf Bing, former general manager of the New York Metropolitan Opera, will serve as executive director of the three-week festival, called the New World Contemporary Festival of the Arts

Organizers have secured an initial $122,400 grant from the Dade County commission, with additional county, state and federal funding expected during the next two years.

Organizers say Bing will have responsibility for festival policy, overall planning and coordination, with local producers and concert managers functioning as assistant directors One of Bing's first tasks reportedly will be the appointment of expert advisory boards to assist in commissioning of new works

Festival is expected to introduce several major world premieres to include at least one full-length opera in addition to symphonic works, chamber music, ballet and theatre Local arts organizations, including the Florida Philharmonic and Judy Drucker's Great Artist series, will take part in the staging of presentations

The festival, to be held in June, was conceived by Robert Herman, general manager of the Miami opera company Herman served as assistant manager of the Metropolitan Opera during Bing's tenure

'Dream Music' Due

LOS ANGELES The Independent Composers Assn offers an "Evening Of Dream Music" Nov 9 at the Fritchman Auditorium Featured will be works by Lou Harrison and Richard Emmet, including the L A premiere of "Chimera From Dream Dances Past" by Emmet

Harrison's compositions will be "Suite For Violin" and "American Gamelin, Canticle 3"

ACCEPTS BACH PROJECT

Pianist Martins: Digital

By ALAN PENCHANSKY

CHICAGO—New York classical concert promoter Jay K Hoffman has launched a new long-range digital recording project involving Brazilian pianist Joao-Carlos Martins

The Bach Tricentennial Recording Project, Inc Hoffman's new company, expects to tape all of Bach's solo keyboard music with Martins The project will culminate in 1985, the year of the Tricentennial of Bach's birth, Hoffman says.

The recording project was begun in Los Angeles recently with taping of the six partitas of Bach Martins is scheduled to record Bach's "Goldberg Variations" in January The recordings are being produced by Heiner Stadler of Tomato Records using Soundstream digital equipment.

Hoffman, one of the cofounders of New York's Mostly Mozart Festival, says the recordings will be issued under license Hoffman expects to make presentations for several European companies, he indicates

"If a company wants to get behind it they can have something wonderful for the Tricentennial," Hoffman contends

Martins will be recording some of the Bach selections for the second time in his career The pianist's Bach recordings were made for Connoisseur Society in the 1960s, including the complete "Well-Tempered Clavier," a six-disk set

In 1978, Martins made a successful and well-publicized Carnegie Hall $1 admission comeback recital The pianist, a Bach specialist, endured an eight-year career hiatus following an injury to his hand in a soccer match

CINCINNATI LABEL

QCA, Gospel Firm, Now In Classics Expansion Act

CINCINNATI Classical music is getting increased representation in the catalog of QCA/Redmark Records

According to QCA vice president and general manager Daryl Kalmus, a world premier recording of Alberto Ginastera's "First String Quartet" will be released in October Ginastera, an *Argentinian*, is a leading 20th century composer

QCA also offers half a dozen recordings of classical compositions for acoustic string bass, including two albums by Frank Proto, Cincinnati Symphony principal bassist and composer in residence

Kalmus says the label's interest in classical has developed over the past two years "We've done some jazz, but basically we're Southern gospel," Kalmus explains.

Kalmus credits Proto with pointing the label toward repertoire that is receiving little competing attention today

Proto's "Sound Of The Bass" volumes one and two was QCA's first classical ventures Other bassists recording for the label are David Walters (a recital of infrequently played bass/piano works) and Barry Green, also a Cincinnati Symphony player, whose "Bass Evolutions" involves soloist, chamber group and narrator

Two LPs have been licensed from the French bass virtuoso Francois Rabath, who writes for basses and percussion in a sometimes jazz-tinged style Rabath's "Multi-Bass" will be brought out this month

Ginastera's Quartet is performed by the Blair Quartet of Nashville in the new recording The group also performs Proto's "String Quartet No 1"

CAM-Cohen Link

NEW YORK CAM America has signed Gerard Cohen to write material and produce another new CAM signing, artist Alitha Cook Cohen will be producing at New York's Power Station

BILLBOARD TOP 50 Billboard SPECIAL SURVEY For Week Ending 10/6/79

Adult Contemporary

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These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	12	WHERE WERE YOU WHEN I WAS FALLING IN LOVE Lobo MCA/Curb 41065 (Bobby Goldsboro ASCAP/House Of Gold BMI)
2	2	15	RISE Herb Alpert A&M 2151 (Almo/Badazz ASCAP)
3	4	3	YOU DECORATED MY LIFE Kenny Rogers United Artists 1315 (Music City ASCAP)
4	3	13	AFTER THE LOVE HAS GONE Earth Wind & Fire Arc 3 11033 (Columbia) (Ninth/Garden Rake/Irving/Foster Frees BMI Bobette ASCAP)
5	23	3	BROKEN HEARTED ME Anne Murray Capitol 4773 (Chappell & Co /Sailmaker ASCAP)
6	6	15	ALL THINGS ARE POSSIBLE Dan Peek MCA Songbird 41073 Word) (Christian Soldier ASCAP Home Sweet Home BMI)
7	5	15	DIFFERENT WORLDS Maureen McGovern Warner Curb 8835 (Bruin BMI)
8	8	10	THIS NIGHT WON'T LAST FOREVER Michael Johnson EMI America 8019 (Captain Crystal BMI)
9	10	8	SAIL ON Commodores Motown 1466 (Jobete/Commodores ASCAP)
10	9	20	I'LL NEVER LOVE THIS WAY AGAIN Dionne Warwick Arista 419 (Irving BMI)
11	7	9	THEN YOU CAN TELL ME GOODBYE Toby Beau RCA 11670 (Acuff Rose BMI)
12	12	22	LEAD ME ON Maxine Nightingale Windsong 11530 (RCA) (Almo ASCAP)
13	19	7	SO GOOD, SO RIGHT Brenda Russell Horizon 123 (A&M) (Rutland Road ASCAP)
14	14	15	IF YOU REMEMBER ME Chris Thompson Planet 45904 (Elektra/Asylum) (Chappell Red Bullet ASCAP Unichappel/Regonia Melodies BMI)
15	20	7	GET IT RIGHT NEXT TIME Gerry Rafferty United Artists 20507 (Colgems EMI ASCAP)
16	11	9	GOOD FRIEND Mary MacGregor RSO 938 (Bernal ASG/Haliburton/Summer Camp ASCAP-BMI)
17	16	10	LONESOME LOSER Little River Band Capitol 4748 (Screen Gems EMI BMI)
18	17	7	ONE FINE DAY Rita Coolidge A&M 2169 (Screen Gems EMI BMI)
19	18	21	SAD EYES Robert John EMI America 8015 (Careers BMI)
20	13	9	LIFE GOES ON Charlie Rich United Artists 1307 (MakaMillion BMI)
21	15	16	MAIN EVENT Barbra Streisand Columbia 3 11008 (Primus Artists/Diana/Rick's BMI)
22	32	5	WHEN I THINK OF YOU Leif Garrett Scotti Bros 502 (Atlantic) (Shephard's Fold/Saber Tooth, BMI)
23	25	6	SPOOKY Atlanta Rhythm Section, Polydor 2001 (Lowery Music BMI)
24	21	17	SUSPICIONS Eddie Rabbitt Elektra 46053 (DebDave/Briarpatch BMI)
25	27	24	MORNING DANCE Spyro Gyra Infinity 50 011 (MCA) (Harlem Music/Crosseyed Bear BMI)
26	24	21	SHADOWS IN THE MOONLIGHT Anne Murray Capitol 4716 (Chappell ASCAP/Tri Chappell SESAC)
27	26	17	I KNOW A HEARTACHE WHEN I SEE ONE Jennifer Warnes Arista 0430 (Chappell ASCAP/Unichappell BMI Tri Chappell SESAC)
28	28	10	DANCIN' 'ROUND AND 'ROUND Olivia Newton John MCA 7968 (Warner Tamerlane/Ten Speed BMI)
29	29	8	BRIGHT EYES Art Garfunkel Columbia 1 11050 (Blackwood ASCAP)
30	33	3	HALF THE WAY Crystal Gayle Columbia 1 11087 (Chriswood BMI Murfeezongs ASCAP)
31	48	2	YOU'RE ONLY LONELY J D Souther Columbia 1 11079 (Ice Age ASCAP)
32	22	17	MAMA CAN'T BUY YOU LOVE Elton John MCA 41042 (Mighty Three BMI)
33	37	3	ARROW THROUGH ME Wings Columbia 1 11070 (MLP/Welbeck ASCAP)
34	30	10	COOL BREEZE The Jeremy Spencer Band Atlantic 3601 (Pieces R&M ASCAP)
35	38	6	FOOLED BY A FEELING Barbara Mandrell MCA 41077 (Pi Gem BMI)
36	NEW ENTRY		HOLD ON Ian Gomm Stiff Epic 9 50747 (Albion BMI)
37	36	3	CRUEL TO BE KIND Nick Lowe Columbia 3 11018 (Angle Rock Albion BMI)
38	39	3	DEPENDIN' ON YOU Doobie Bros Warner Bros 49020 (Soquel Songs ASCAP Snug BMI)
39	41	3	RAINBOW CONNECTION Kermit The Frog Atlantic 3610 (Welbeck ASCAP)
40	40	3	LADY LYNDA Beach Boys Caribou 99030 (Brother Jardine BMI Wearjarston Mesa Lane ASCAP)
41	31	20	HEART OF THE NIGHT Poco MCA 41023 (Tarantual ASCAP)
42	34	6	SPY Carly Simon Elektra 46514 (C'Est ASCAP Country Road BMI)
43	35	20	UP ON THE ROOF James Taylor Columbia 3 11005 (Screen Gems EMI BMI)
44	42	6	TOUCH ME WHEN WE'RE DANCING Bama Free Flight 11629 (RCA) (Hall Clement BMI)
45	45	6	SEE YOU IN SEPTEMBER Debby Boone Warner Curb 49042 (Vibar ASCAP)
46	50	2	ANGEL EYES Abba Atlantic 3609 (Countless BMI)
47	44	2	LAND OF MAKE BELIEVE Chuck Mangione A&M 2177 (Gates BMI)
48	47	2	DREAM ON Oak Ridge Boys MCA 41078 (Duchess BMI)
49	46	2	THE BOSS Diana Ross Motown 1462 (Nick O Val ASCAP)
50	NEW ENTRY		FOREVER Orleans Infinity 9006 (Lucid BMI/Orleansongs ASCAP)

Billboard's Top Single Picks

Billboard SPECIAL SURVEY For Week Ending 10/6/79

Number of singles reviewed this week **105** Last week **97**

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Pop

CHEAP TRICR—Dream Police (3:14); prodncer Tom Wer man, writer R Nielsen, publishers Screen Gems EMI/Adult BMI Epic 950774 The title cnt of tha group's new LP is what Cheap Trick is all about It's a supercharged power pop/roch tune with a tantastic lyric hook and guitar/drum interplay

VILLAGE PEOPLE—Sleazy (3:45); prodncer Jacques Mor ali, writers J Morali, H Belolo, P Hurtt, B Whitehead pub lisher Can't Stop BMI Casablanca NB2213 The group's most roch oriented single todate also marks the lead vocal debut of constrnction worker David Hodo, who performs the tune in a campy macho growl While past Village People sin gles have been sendups of macho themes, they've been snng relatively straight Here the joke is a bit obvious

THE CARS—It's All I Can Do (3:45); prodncer Roy Thomas Baker, writer Ric Ocaseh publisher Lido BMI Elektra E46546 The group's second single from "Candy O" is an other rocker with a simple melody line and spare instrumen tation It is, however, not as dynamic and catchy as such past Cars triumphs as "Just What I Needed" or "Let's Go"

DR. HOOK—Bettar Love Next Tima (2:59); prodncer Ron Haffkine, writers Pippen, Keith Slate, publisher Honse Of Gold BMI Capitol P4785 Dr Hooh changes the pace here *from the balladeering on "Sharing The Night Together"* and "When You're In Love With A Beantiful Woman" to a funkier midtampo tnne with broad-based appeal.

STEPHANIE MILLS—Better Than Ever (3:40); prodncers James Mtume, Reggie Lucas, writers Marvin Hamlisch, Car ole Bayer Sager, publishers Famous Music ASCAP/Ensign BMI 20th Century Fox TC2427 Mills' followup to "Whatcha Gonna Do With My Lovin'" is a classy midtempo ballad fea turing her strong, gutsy vocals against a shimmering back ground of strings

recommended

THE GREG KIHN BAND—Roadrunner (2:55); producers Mat thew King Kaufman, Glen Kolotkin, Kenny Lagana, writer J Richman, publisher Modern Love Songs Beserkley B46542 (Elektra)

MAXINE NIGHTINGALE—(Bringing Out) The Girl In Me (3:30); producer Denny Diante, writer R Parher Jr, pnb lisher Raydiola ASCAP Windsong JH11729 (RCA)

VAN MORRISON—Bright Side Of The Road (3:44); producer Van Morrison, writer Van Morrison, publisher Essential BMI Warner Bros WBS49086

CARLENE CARTER—Do It In A Heartbeat (3:26); producers Lance Quinn, Tony Bongiovi, writers C Carter, N Lowe, J McFee; publishers Rare Blue/Planget Visions ASCAP/Uni chappell BMI Warner Bros WBS49083

WALTER EGAN—That's That (2:41); producer Walter Egan, writer W. Egan, publishers April/Melody Delnxe/Swell Sonnds/Seldak ASCAP Columbia 111116

THE MARSHALL TUCKER BAND—Rnnning Like The Wind (4:25); producer Stewart Levine, writer Toy Caldwell pub lishers Marshall Tucker/No Exit BMI Warner Bros WBS49068

ALAN O'DAY—Oh Johnny (3:06); prodncers Steve Barri Alan O'Day, writer Alan O'Day publisher WB ASCAP Pacific PC100 (Atlantic)

HALLOWEEN—Lady Midnight (3:40); producer Terry Marcal lino, writar Terry Marcallino, publisher Irving BMI Mercnry 76011

THE SINCEROS—Take Me To Your Leader (3:30); producer Joe Wissert, writer M Rjeldsen, publisher Blackwood BMI Columbia 111115

SNAIL—Tonight (3:33); producers Roy Segal Snail, writer Bob O'Neill publishers Baller/Blue Ava BMI Cream CRE7938

BISHOP & GWINN—Santa Monica Pier (3:08); prodncers Fred Mollin, Matthew McCauley, writers, R. Bishop, M. Gwinn, publishers Oav Mel/Havemore Wantmore BMI Infin ity INF50037

DEE D. JACKSON—Fireball (3:26); producer Gary Unwin, writers G Unwin P Unwin, publisher Sounds of Jupiter BMI Sire SRE49017 (Warner Bros)

BLACKJACK—For You (3:30); producer Tom Dowd, writer M Bolotin pnblisher Emboe ASCAP Polydor PD2026

FCC—It Took A Woman Like You (3:11); prodncers Clayton Ivey Terry Woodford writer Jesse Boyce, publisher Song Tailors BMI Free Flight JH11744 (RCA)

Soul

DENIECE WILLIAMS—I Found Love (3:38); producer Ray Parker, Jr, writers J D Williams F Baskett R Nichols, Pub lisher none listed Arc/Columbia 111063 Helped along by a fingersnapping rhythm, this midtempo dance number fea tures the distinctive high vocals of Williams Lyrics and heat work together to forge an optimistic mood

recommended

PHYLLIS HYMAN—You Know How To Love Me (3:29); prodnc ers James Mtuma Reggie Lucas, writers J Mtume, R Lncas, publisher Frozen Butterfly BMI Arista AS0463

GLADYS KNIGHT—The Best Thing We Can Do Is Say Goodbye (4:02); producers Jach Gold, Gladys Knight, writers J Gold A Goland, C. Christiansen pnblisher none listed Columbia 111088

BOB MARLEY & THE WAILERS—Wake Up And Live (4:18), producers Bob Marley & The Wailers, Alex Sadkin, writer Bob Marley, publishers Bob Marley/Almo ASCAP Island IS49080

LOLEATTA HOLLOWAY—That's What You Said (3:32); pro ducer Bnnny Sigler, writers B Sigler R Wiggington publish ers Henry Suemay/Unichappell BMI Gold Mind G74021 (Salsoul).

REN WOODS—Everybody Get Up (4:32); producer Al McRay, writers A McKay, H Payne publisher none listed Arc/Co lumbia 111074

CHARME—Do It For Love (3:46); producer Misha Segal, writers Banhs, Hampton, publisher Irving BMI, RCA JB11727

HEAVEN & EARTH—I Only Have Eyes For You (4:36); produc ers Clarence Johnson Riccardo Williams, writer A Dubin, publisher Remick ASCAP Mercnry 76012

JEAN CARN—Start The Fira (3:20); producers Philip Pugh, Dexter Wansel, writer P Pngh, publisher Mighty Three BMI Philadelphia Int'l ZS93721 (CBS)

REVELATION—Move On Up (3:20); producers Benny Diggs, Arthur Freeman, writers Benny Diggs, Phillip Ballon, Joseph Joabert, publishers Six Continents/Nycom BMI RCA JH11738

CHAMELEON—Game Of Life (4:28); producers Fred Wesley, Azar Lawrence, writers Michael E Stanton, Greely (Swah) Snowden, publisher Champri Elektra E46538.

Country

MEL McDANIEL—Lovin' Starts Where Friendship Ends (2:37); producer Johnny MacRae, writers D Linde A Rush, publisher Combine BMI Capitol P4784 The record gets off to a slow start, bnt, after the first 20 seconds, recovers beau tifully with a pelting high energy instrnmental/vocal combi nation Fiddles and percnssion spice McDaniel's latest con tender

JOHN WESLEY RYLES—You Are Always On My Mind (3:40); producer Bob Montgomery writars Wayne Carson Marh James John Christopher, pnblishers Rose Bridge/ Screen Gems EMI, BMI MCA 41124 Brightly-mixed vocals, *powerful production and the excellence of Ryles' singing* make this an ontstanding cut. Energy builds throngh a strong fonndation of drums, bass and guitar, while piano adds de finitive flourishas and backgrounds add intensity

HANK WILLIAMS, JR.—Whiskey Bent And Hell Bound (3:09); producer Jimmy Bowen, writer Hank Williams, Jr, publisher Bocephus, BMI Flip O D d In Denver (2 38), pro ducer Jimmy Bowen, writer Hank Williams Jr, pnblisher Bocephus, BMI, Elektra E46535. Williams' latest single, from his forthcoming album, is a double sided hit "Whiskey Bent And Hell Bound" follows the pattern established with his last release, "Family Tradition," whila "O D d In Denver" takes a more nptempo turn Both sides are suitable for country play with "Denver" possibly showing up on some pop playlists

LORETTA LYNN—I've Got A Picture Of Us On My Mind (2:45); producer Owen Bradley writer, Bobby Harden, pnb lisher King Coal, ASCAP MCA 41129 Lynn's latest sparhles with her familiar vocal interpretation of a blooming love story Backed by electric and pedal steel gnitars, Lynn glides through the song with ease Bradley's prodnction balances the instruments with taste, and provides a vocal hook on which they ride

recommended

DR. HOOR—Better Love Next Time (2:59); producer, Ron Haffkine, writers Pippen/Keith/Slate; publisher House Of Gold, BMI Capitol P4785

CARLENE CARTER—Do It In A Heartbeat (3:26); producer Lance Quinn/Tony Bongiovi, writers Carter/Lowe/McFee, publishers Rare Blue/Planget Visions/Unichappell ASCAP/ BMI Warner Bros WBS49083

WOOD NEWTON—So Easy For You (3:19); producer Even Stevens, writers Even Stevens/Rusty Wolfe, publisher Deb Dave/Side Pochet, BMI Elektra E46537

LEROY VAN DYKE—Save Ma A Seat By Tha Fire (3:05); pro ducer Shelby Singleton, writer Don Schlitz, publisher Writers Night ASCAP Sun 1146

DONNIE ROHRS—Fort Worth Featherbed (3:00); producer Vic Adkins, writer Max D Barns/Raybnrn Anthony, pub lisher Welbeck/Screen Gems, ASCAP/BMI Ad Korp 1263.

ABBY MARABLE—Sweet Country Music (3:10); producer Owen Bradley, writer Tony Lordie, publisher Ontrageous/ Speckled Bird/Six Continents, BMI MCA 41125

LONNIE JONES—Heartquake (3:01); producer Royce G. Clark, writers Curt Lanham/L N Jones, publisher Day dreamer, BMI Oessa D5500

WAYNE WILSON—Same Eyes Always Drive Ma Crazy (2:27); producer Wayne Carr, writer Lee Bach, publisher White Light, BMI Hi Country HC1102

RIN VASSY—Do I Ever Cross Your Mind (2:50); producer Mika Settle, writar D Parton, publisher Owepar, BMI Inter national Artists IAS501

ORION—Washing Machine (2:28); producer Shelby Single ton, writer Orion Echley DarneR, pnblisher: Boogie Bear/ Shelby Singleton, BMI Sun 1147

DON SILVERS—Goodbye Chicago—Hello San Antone (2:23); producar Lois Johnson/Don Silvers, writer Don Silvers, pub lisher, Lodon, BMI LMC CP10001

Adult Contemporary

recommended

RANDY VANWARMER—Call Me (3:33); prodncers, John Hol brooh Ian Kimmet, writer Randy Vanwarmer; pnblisher: Fonrth Floor ASCAP Bearsville BSS49071.

BILL HUGHES—Stealin' My Heart Away (3:34); producer Henry Lowy writer B Hughes, publishers Dream Master/ April ASCAP Epic 950775.

Disco

recommended

NOEL—Dancing Is Dangerous (3:42); producers Ron & Rus sell Mael, writers Ron Mael Russell Mael, pnblisher Achee ASCAP Virgin VA67001 (Atlantic).

First Time Around

THE SPORTS—Who Listens To The Radio (3:24); producer Pete Solley, writers, Cummings, Pendlebnry, publisher Aus tralian Tumbleweed EMU Arista AS0468 Already a major force in its native Australia, gronp offers a power pop ode to the radio medinm Sound is reminiscent to the Cars and hook is infections

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week, recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

This Week's Legal Action

Caviano Facing $14 Million Suit

LOS ANGELES—Martin Pichinson of MPM Management here has instituted suit in Superior Court locally against Ray Caviano.

In his filing, Pichinson accuses the disco label executive of stealing an idea which the plaintiff projected to the defendant in 1978

In exchange for purveying the concept, Caviano allegedly pledged 40% of the business to Pichinson if the idea succeeded The pleading alleges that Ray Caviano and his brother, Bob, confirmed the deal in a meeting in the office of local attorney Michael Rosenfeld

Pichinson claims he suffered $10 million in business loss and seeks an additional $4 million in damages

Lugo Demands Injunction

LOS ANGELES Featured vocalist Daniel Lugo of the group Destination seeks an injunction and damages in Superior Court here against MCA Records, CM Records doing business as Butterfly Records and Elton Farokh Ahi of Of-Oz Productions.

Lugo is asking $4.5 million in cumulative damages.

without getting him to sign a proper artist contract Ahi contends that he produced the album and had an oral agreement with Lugo in April which was confirmed by a letter agreement signed by Lugo in May 1979 The pact tendered the court shows a graduated royalty rate of 1% for the first year to 3% over four renewals

A.J. Cervantes of Butterfly in an affidavit has told the court the label has manufactured 75,000 albums and has 150,000 mailers and 10,000 posters backing the release which came out in August

Lugo is asking $4 5 million in cumulative damages.

Judge Jerry Pacht announced an Oct. 4 hearing date on the request for an injunction against the further distribution of the album "Beginning To End."

Kiss Registered

NEW YORK—The rock band Kiss has been registered by the U.S Patent and Trademarks Office as a U.S Service Mark

U.S./Japanese Colleagues Agree

NEW YORK Representatives of the American Music Conference compared notes with their Japanese counterparts at a recent trade meeting and decided they had a lot in common.

The group, comprised of U.S. instrument manufacturers, heard members of the All Japan Musical Instrument Assn. urge greater cooperation between wholesalers, retailers and manufacturers, the encouragement of more school music programs and an increase in exports. The same themes have been sounded here by the American group.

Robert Campbell, president of CBS Instruments Inc., told the gathering, held in Hamamatsu, Japan, that the music industry would profit by "accepting the concept that it is one industry we are talking about, not a Japanese industry or an American industry"

The Japanese complained about the differences in safety regulations and voltage requirements between the two markets, as well as the lack of instruction manuals in Japanese and the fact that American firms have a high turnover in personnel, unlike the Japanese who depend on long-term personal contact in business dealings

Sues His Employer

LOS ANGELES—Former Keysor Century Corp sales executive Russell W Peters is suing his former employer and its executives Howard Hill and Everett Scott for $1 million damages, claiming he was libeled and slandered.

Peters' filing alleges the defendants published a personal action notice discharging Peters, which allegedly stated Peters was joining a competing company with prior knowledge and failed to disclose his move.

THE POWER AND THE GLORIA.

Gloria Gaynor's "I Will Survive" from "Love Tracks" launched her to the top of the charts in the US, Canada, UK, France, Germany, Holland, Italy, Sweden, Australia, Switzerland. Now Gloria Gaynor's even more powerful new album, "I Have A Right" is here. Gloria's again teamed with Platinum producers/writers Freddie Perren and Dino Fekaris, and the results sound like a follow-up smash for this dynamite combination.

"I HAVE A RIGHT." GLORIA GAYNOR'S POWERFUL NEW ALBUM FEATURING "LET ME KNOW (I HAVE A RIGHT)" ON POLYDOR RECORDS & TAPES.

Produced by DINO FEKARIS in association with FREDDIE PERREN for GRAND SLAM PRODUCTIONS, IN

POLYDOR INCORPORATED
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Album Picks

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Pop

KENNY LOGGINS—Keep The Fire, JC36172. Produced by Tom Dowd. Loggins' third solo album and first with Dowd has a broader mix of styles than his earlier efforts with Phil Ramone and Bob James. The lower range lends a gravelbar rocker in the Loggins & Messina mold ("Mr. Night") to a soul based falsetto number convertible with Michael McDonald of the Doobie Brothers ("This Is It"). The grab bag of styles also includes a calypso number ("Junkanoo Holiday"), an mid tempo soul number (featuring Michael Jackson on harmony vocals ("Alibis, Night, Who's Wrong") and a Nomalia rocker along the lines of England Dan & John Ford Coley ("Keep the Fire"). The end result is Loggins' most diverse and totally satisfying effort to date!

Best cuts: These relief plus "Love Has Come Of Age", "Will It Last?", "Now And Then."

Dealers: Loggins' last album went top 10, on the strength of the top five single "Whenever I Call You Friend."

HERB ALPERT—Rise, A&M SP4790. Produced by Herb Alpert, Randy Badazz. Alpert's latest moves his traditional MOR sound with funkier, more world influences. The balance between old and new is what has made the title song (presented here in an extended 7 37 version) a top three single and it also spawns several other cuts on the list (excising Arangues (Non Armour), which features such best class session men as Pete Jolly on accordion, Tom Scott on lyricon and Tom Tedesco on lute and balalaika. That is perhaps the LP's most interesting track, with a Moroccan section in the middle of a Spanish song. Other highlights include "1980," a fiery cut Alpert has composed for NBC's coverage of next year's Olympic Games and "Angelina," which outpaces a reggae rhythm with a country sounding steel guitar.

Best cuts: "Rise," "Arangues" "1980," "Rotation."

Dealers: With a lively No. 1 single on the title cut and one of the biggest selling solo acts of all time has his best shot in more than a decade.

SANTANA—Marathon, Columbia FC36154. Produced by Keith Olsen. "Marathon" is Santana's most satisfying album in some time. Decaido Carlos Santana's guitar playing is as potent as ever while the band exercises the most exuberance it's displayed in many an album. With the exception of lead singer Alexander Leperhood, the lineup is pretty much intact. Each track including the three instrumentals have a different flavor, each mood setting. Santana's music reaching here although its trademarked percussive backbeat is still intact. And the songs are more melodic and upbeat, each one penetrated by the group instead of the other or two had showed up on the last few albums. Keith Olsen's production puts Santana right at the commercial mainstream on target.

Best cuts: "You Know What I Mean," "Hold Me Tight," "I Ever Wanted," "Stand Up," "Love."

Dealers: Santana proves to be as strong as ever here.

VILLAGE PEOPLE—Live And Sleazy, Casablanca NBP32768. Produced by Jacques Morali. Recorded in 1978, LP and first two record set, stops the concept of Donna Summ mo's best selling "Love And More" collection. Two of the sides were recorded in concert at L.A.'s Lerach Theatre last June with former lead singer Victor Willis, while the other sides were cut in studio with his replacement Ray Simpson sharing lead vocal duties with veteran Villagers David Hodo and Alex Briley. The package includes the People's first half last effort, "Save Me," which is also presented in an uptempo version. Several of the disco rock fusion cuts are terrific, especially "Ready For 80s," which will apparently be the following single for "Sleazy." Real cut works in well, because its macho yoke is sledgehammered home. Horace Ott's deft string and brass arrangements again lend the tunes much of the punch.

Best cuts: "Ready For The 80s," "Rock & Roll Is Back Again," "San Francisco/I'm Hollywood," "In The Navy," "YMCA," "Hot Cop."

Dealers: The group's last two LPs "Church" and "Go West", both went top 10.

FOGHAT—Boogie Motel, Bearsville BHS6990 (WB). Produced by Foghat, Tony Ostoda. This album is aptly named as the four piece band boogies with breakneck intensity on several cuts. Dave Peverett, who takes lead vocals, first approaches to slower paced lair, are rooted in American blues and r&b. Member Nick Price plays outstanding lead and slide guitar and is complemented by Craig MacGregor and Roger Earl on drums and Lonesome Dave on guitar. Dave also shines with an effective, gutsy blue vocal style.

Best cuts: "Somebody's Been Sleepin In My Bed," "Third Time Lucky," "Boogie Motel," "Nervous Release."

Dealers: The indefatigable Foghat keeps getting bigger and bigger.

LEO SAYER—Here, Warner Bros. BSK3374. Produced by David Courtney. Sayer re unites with Courtney who produced the singer's best two LPs as well as perennial "Long Tall Glasses." The humes, moving rockers and slow to mid-tempo material mark a return to Sayer's more elemental rock style with r&b and bluesy overtones. Sayer's high tenor vocal alone is intact here and he's joined by the cream of the crop session players such as percussionist Paulinho Da Costa, backing Chuck Rainey and guitarists Fredie Tackett and Steve Cropper.

Best cuts: The End," "Who Will The Next Fool Be Love," "Her Easy Way Out," "Oh Girl," "Lost Control."

Dealers: Sayer has a loyal following.

Recording From The Vatican

POPE JOHN PAUL II—Songs At The Festival Of Sacrosong Infinity 9899. Pope John Paul II made an historic journey to his native Poland last June, making musical history, too, as he performed at the Sacrosong ecumenical festival of song and music, which he created as the Archbishop of Krakow. The musical message is religious, the medium is in the melodic Polish folk idiom. The music is quite beautiful with the Polish and others rendering the songs with great feeling. Beautiful packaging with English lyrics included. The album was released in time for the Pope's visit to the U.S. this week. Infinity acquired rights to this album from Peter Pax, Inc. which in turn obtained rights from Crystal Records in Germany.

Spotlight

EAGLES—The Long Run, Asylum 5E508. Produced by Bill Szymczyk. The twist Eagles album since Hotel California was released in December 1976 is a perfectly balanced set of mellowing ballads and rare, upper tempo rockers. There's even one oldfashioned number thrown in for comic relief. "The Greeks Don't Want No Freaks," with its weird background vocals by the Monsterlones featuring Jimmy Buffett. Two of the best cuts are "Those Shoes," featuring a tight boogie guitar jamming that seems to say "buff out" and "The Sad Cafe," a mellempo ballad featuring a stirring alto saxophone solo by David Sanborn. Outside writers have include Barry Deffenbaugh, who co-wrote "In The Cold," from the film "The Warriors" and Bob Seger who co-wrote "Heartache Tonight," the vital dynamic rocker that is the best single from the set.

Best cuts: "Heartache Tonight," "In the City," "The Disco Strangler," "King Of Hollywood," "The Sad Cafe."

Dealers: The somber dark album art belies the fact that this is one of the most hotly anticipated albums of the '70s.

OCTOBER 6, 1979, BILLBOARD

STYX—Cornerstone, A&M SP3711. Produced by Styx. The release does not deviate from the high gloss, professional rock that has been now come to expect from this quintet. The more cuts cities a nice balance between rockers, ballads and mellempo numbers. One cut "Boat On The River," sounds like a European folk song while "Why Me" contains a hot saxophone solo by Steve Eaton. The other songs fit into the standard rock mold though they are highlighted by the crystal clear harmonies and high musicianship of the band members. High production standards and sumptuous sound make Styx at times sound like Queen or Supertramp. Lyrics reflecting seemingly eternal optimism sometimes are melodramatic.

Best cuts: "Why Me," "Babe," "Borrowed Time," "Lights."

Dealers: Group is one of the superstar attractions of the late 1970's.

BLONDIE—Eat To The Beat, Chrysalis CHE1275. Produced by Mike Chapman. Pure rock for rock people. This is the only way to describe Blondie's energetic and selectively fourth LP release. Opening with the current hit "Dreaming," the quintet takes on a tour of various rock styles. There's disco funk ("The Hardest Part"), reggae ("Die Young Stay Pretty"), doo ("Atomic") a surreal Talking Heads type of song ("Victor") plus two early 60s flavored pop group style ballads ("Sound & Sleep" "Shara.") However, these songs are infused with enough rock energy so that traditional fans won't be turned off just as they weren't turned off by "Heart of Glass" from the last LP. The other six songs here are unbreaking, good time rock n roll in the very best spirit of the power pop movement. Paced by the sly but compassionate vocals of Debbie Harry, and the lean but effective styles of the musicians, this album should put the band in the superstar category.

Best cuts: "The Hardest Part" "Dreaming," "Accidents Never Happen", "Die Young Stay Pretty", "Atomic," "Eat To The Beat."

Dealers: Last effort went top 10 and produced the hits "Heart of Glass" and "One Way Or Another."

Soul

FUNKADELIC—Uncle Jam Wants You, Warner Bros. BSK3371. Produced by Dr. Funkenstein. General George Clinton needs no rush for his marauding funk army, and while he may not get many as his effort is spot as eclectic and subtlely solo as Parliament Funkadelic previous albums, he shouldn't have many detections either. ("Not Just) Knee Deep" picks up where last year's big 70 hit "One Nation Under A Groove" left off. It's a long number running over 15 minutes, but it's hypnotically funky. "Field Marjoverines" is a rock instrumental which should garner AOR play while "Freak of the Week" is disco. The remaining three cuts are just a bit too weird for much airplay.

Best cuts: Those mentioned above.

Dealers: Funkadelic does consistently well on soul and has growing pop following.

Country

VERN GOSDIN—The Best Of Vern Gosdin, Elektra 6E228. Produced by Gary S. Paxton. A lively album with all the lively elements of traditional country music. The arrangements rely on tradrikal balances of pedal steel guitar, bass, simple perc cussion and background vocals to complement Gosdin's smooth balladeer style. Material is mostly balanced and tiny tunes tunes that have done well previously on the charts for the artist.

Best cuts: "Break My Mind," "Till The End," "You've Got Somebody, I've Got Somebody" "Never My Love."

Dealers: Albert displays sturdy chart strengths and is a consistent seller in traditional areas.

STELLA PARTON—The Best Of Stella Parton, Elektra 6E229. Producers: Jim Malloy, David Malloy, Even Stevens. Stella's recording career begins a new from here, but the tips been able to turn out the hits. This collection spans these years from her very first hit, "I Want To Hold You In My Dreams Tonight" to her most current "The Room At The Top Of The Stairs." Also included are "Danger Of A Stranger," "Standard Low Number One," and "Four Little Letters" An excellent collection.

Best cuts: All of them.

Dealers: Cover graphics coupled with the hit material on this album should generate excellent sales.

TOMMY OVERSTREET—The Real Tommy Overstreet, Elektra 6E226. Produced by Bob Millsap. Overstreet's second album for the label is a continuation of the first. A mix of uptempo country tunes, soft country ballads, and a rocker's "Hell You" Augmented with tasteful strings, the rhythm pattern cooks on such tunes as "Fadin' Renegade" and "Gonna Up's Easy, Gonna' Down's Hard." Overstreet feels comfortable through out this lively crafted LP.

Best cuts: "Smokey Mountain Lullabye", "Lost Here In The Sun" and those mentioned above.

Dealers: Overstreet's appeal on this album is across the board. With the expected label support sales should soar.

First Time Around

SHOES—Present Tense, Elektra 6E244. Produced by Mike Stone. This very impressive new Tourtorter takes in musical cues from the pre "Sgt Pepper" Beatles and comes up with a full dozen of catchy rock n roll and pop tunes that are clean cong and immediately accessible. The songs here deal with young love treated in a surprisingly mature and understanding manner. There is none of the leaning adolescence that plays much of the Knack's work. The songs here are mostly midtempo with a couple of ballads, and a straight rocker or two, well paced throughout.

Best cuts: "Every Girl," "I Don't Wanna Hear It," "Tomorrow Night," "I Don't Miss You."

Dolers: This sounds like a radio natural from a band with tremendous potential.

LIVE WIRE—Pick It Up, A&M SP4793. Produced by Glyn Johns. Space fenter rock is this quartet's forte and it does it well. The sound is reminiscent of the Who's early years with some reggae influences and tough street imagery. Chris Cal Ley's guitar and vocals lead on parts which lends some complexity over the basic rhythms. Mike Edwards' vocals have just the right degree of raggedness to fit the genre without being grating or overbearing. Hooks are used throughout making this effort commercial though it has enough of a dark edge to keep it out of competition with more lightweight power pop material.

Best cuts: "Hit & Run Down," "Water Into Wine," "Super Stereo," "Lone Car Cruising," "Thinking of You."

Dealers: Play in store.

Billboard's Recommended LPs

pop

U.K.—Night Alter Night, Polydor PD16234. Produced by Edie Judson, John Wetton. Recorded live at Sun Plaza and Sfx, New York and in Tokyo, this is a good sampling of what the British line has become a headliner commodity in Europe, North America and Asia. Lead by John Wetton (ex-King Crimson, Roxy Music and Uriah Heep) this three plus progressive rock without ever becoming indulgent. Many of these fans' favorites are here including the stirring "Nothing To Lose" which earned some pop and AOR airplay in its studio incarnation several months ago. **Best cuts:** "Nothing To Lose," "Rendezvous 6 02," "Caesar's Palace Blues," "Night After Night."

RUPERT HOLMES—Partners In Crime, Infinity INF3020. Produced by Rupert Holmes, Jim Boyce. Renowned writer Holmes delivers an infinitely silly album filled with enough serious songs that tell stories. Each track is underlined by a strong melody line that creates a breezy, atmospheric quality. The pop textures are strong and Holmes' voice makes each story come to life. Holmes is backed by a session unit that doesn't overshadow the lyrics yet knows when to lay down a

(Continued on page 74)

Spotlight—The most outstanding new product of the week's release and that with the greatest potential for top of the chart placement picks—predicted for the top half of the chart in the opinion of the reviewer, recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are red listed. Review editor: Ed Harrison; reviewers: Gary Darling, Ken Emanuel, Ed Harrison, Wes Haiman, Rip Kirby, Roman Kozak, Ron Lechman, Jim McCullough, Dick Nunan, Alan Penchansky, Eliot Tiegel, Adam White, Gerry Wood, Jim Wood.

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Closeup

ROSANNE CASH—Right Or Wrong, Columbia JC36155. Produced by Rodney Crowell

This is newcomer Rosanne Cash's debut release and it's quickly gaining her national attention

In only five weeks of activity on the Billboard Hot Country Singles chart, Cash's first single, a beautiful duet with Bobby Bare titled "No Memories Hangin' Round," is already shimmying into the top 20

Only 24, this youngster has already developed a definite sound and style of her own, which is one reason "Right Or Wrong" works so well. Her range is effortless, her voice liquid and shimmering, her phrasing polished

Much of the credit for the excellent quality displayed in this album goes to Cash's producer/husband, Rodney Crowell, a gifted songwriter and former member of Emmylou Harris' Hot Band

Crowell's own roots seem firmly grounded in that particular breed of country-rock that's come to be tagged "California country," the same clique that's spawned Linda Ronstadt, Harris, Karla Bonoff and Albert Lee, to name a few

For this project, Crowell called on a brilliant cast of musicians from within the ranks of the celebrated "Malibu Mafia," including Glen D Hardin, Hank DeVito, Tony Brown, John Ware, Emory Gordy Jr., Ricky Skaggs and Frank Reckard

Cash's appealing vocals are showcased through a patchwork quilt of material, and although she sings country with ringing authenticity,

ROSANNE CASH

she's also at ease with high-energy rock'n'roll

The marvelous title cut, a combustive Keith Sykes tune, throbs with driving bass and percussion, while funky piano, organ, saxophone and guitar riffs generate currents of steam

A highlight on side one is also the only song on the album which Cash wrote herself. It's called "This Has Happened Before," and it's a fragile, sensitive ballad of superior caliber

She threads strands of weary resignation and ribbons of pain through her voice as she sings of love's hot embers grown chilly: *"All of your memories seem to be laughing at my pain/And trying not to listen is like talking to the rain/ Your love like a candle can't take me through the storm/ It's bright enough to burn me but too weak to keep me warm"*

In a different mood, loneliness and desire crowd each other for room in Cash's yearning, sensuous vocal on "Take Me, Take Me," while "Seeing's Believing," a poignant, tear stained stunner composed by Crowell (who also accompanies Cash on harmonies and guitar here) gleams with her crystaline vocal delivery. Fragile facets of emotion lie just under her restrained lead and make this among the most moving pieces on the album

Country powerhouse Bobby Bare joins her for a classy duet on "No Memories," a cleanly-styled tune with appealing simplicity that's parlaying Cash's talents into the country market initially. "Couldn't Do Nothin' Right," which follows, is a smooth ballad punctuated with harmonic guitar chords and melodic instrumentation and features glistening background vocals by Emmylou Harris and Ricky Skaggs.

To her credit, Cash doesn't seem afraid to claim her musical heritage, either, the way many other second-generation performing progeny of famous artists are these days. She tips her hat in song to her dad with a spunky churning rendition of Johnny's Mississippi-flavored "Big River." With a biting edge on her inflections, she proves she can handle just about any type of song with conviction

Less rock-oriented than her step-sister, Carlene Carter, and more influenced by today's musical tastes than her father, Rosanne Cash comes off as an accomplished artist whose instinctive talents have been placed center stage by Crowell's complementary abilities

KIP KIRBY

Billboard photo by Jeffrey Mayer

LOW MOMENT—John Mayall surveys what is left of his Laurel Canyon home following the recent devastating fire there in the Los Angeles area. Phonogram, which supplied this photo, hopes the release of his new DJM/Mercury LP in October will offer some cheer to his life.

CHARGE COMISKEY PARK DAMAGE

White Sox Sue California Promoter

CHICAGO A breach of contract lawsuit filed last week by the Chicago White Sox asks for more than $2.5 million in damages from a California concert promotion firm

The suit, filed in Cook County Circuit Court, resulted from a pair of "California Jam" concerts held at Comiskey Park in August. California Jam Inc. is named as defendant.

Several major league ballgames were cancelled as a result of alleged damages to the playing field caused at the Aug 19 performance. Artnell Co., the Sox' parent organization, claims $1.3 million was lost in ticket, concession and broadcast revenue as a result of cancellations

The suit also seeks $1 million punitive damages, in addition to a full accounting of ticket sales from California Jam Inc. Sox claim California Jam was contractually bound to leave the premises in the same condition in which it was found

Another Cook County Circuit Court suit stems from the California Jam concerts. Cullen Electric Co. alleges it has not been paid for work in connection with the concerts, naming both California Jam and the White Sox as defendants

Billboard's Recommended LPs

• *Continued from page 72*

riff. **Best cuts:** "Escape," "Partners In Crime," "Answering Machine," "Nim."

JOHNNY MATHIS—Mathis Magic, Columbia JC36316. Produced by Jack Gold. Three of this LP's tracks receive disco treatments. The concept works on a uptempo tune like "That Old Black Magic," but it fizzles on a chestnut like "Night And Day," where all the synthesized silliness only makes you wish it were sung straight in Mathis' classy, romantic style. That style does receive an airing in "She Believes In Me" and Billy Joel's "New York State Of Mind." **Best cuts:** those two titles plus "That Old Black Magic," "To The Ends Of The Earth," "My Body Keeps Changing My Mind."

GONZALEZ—Move It To The Music, Capitol ST11995. Produced by Pete Bellotte. Group scored big several months ago with the single "Haven't Stopped Dancin'." On this new outing this sizable band continues in the same vein—danceable music with disco and soul touches. Linda Taylor and Alan Marshall handle lead vocals while a bevy of instruments and clever arrangements provide a potpourri of swirling rhythms. **Best cuts:** "Love It (You're The One)," "People's Party," "That Ain't No Way To Treat A Lady," "Move It To The Music."

TOM JONES—Rescue Me, MCA MCA3182. Produced by Michael Stewart. Jones' first LP for MCA stresses brassy dance tracks. There's even a fast paced disco version of "Don't Cry For Me Argentina," heretofore only heard as a plaintive operatic number. Most of the upbeat tracks are forgettable, save for a pulsating version of the old Fifth Dimension hit "Flashback." Jones is more impressive on the midtempo ballads including "Dancing Endlessly" and a remake of "What Becomes Of The Brokenhearted." **Best cuts:** those cited.

MEMBERS—At The Chelsea Nightclub, Virgin International VI2120 (JEM). Produced by Steve Lillywhite. This somewhat sardonic, but ultimately winning five man band from Britain sounds as though very recently it only played slam bang punk rock, but for an LP release the band decided to be a bit more pop. Sometimes it works, and sometimes it doesn't, and sometimes the results are quite interesting. **Best cuts:** "Off Shore Banking Business," "Solitary Confinement," "Chelsea Nightclub."

SIMPLE MINDS—Life In A Day, PVC PVC7910 (JEM). Produced by John Leckie. This five man band from Britain sounds like it has spent a lot of time listening to the Beatles "Revolver" LP. This release has the same sort of feel with good basic rock and pop songs getting a somewhat spacey, slightly disconcerting treatment. It works very well, with the LP having a good deal of depth and presence to it. Cuts are built on disks like this, and sometimes the cults grow large. **Best cuts:** "Pleasantly Disturbed," "No Cure," "Life In A Day," "Sad Affair," "Murder Story."

SKIDS—Scared To Dance, Virgin International VI2116 (JEM). Produced by Dave Batchelor. Though there are no pictures of the band members on the cover, and their names are never listed, there is no reason for the musicians involved in this to be ashamed or shy of their work. This is a good solid rock LP, neither old wave or new, but somewhere in between. There is a brooding existential quality to both the package and the music that should appeal to the college crowd. **Best cuts:** "Scared To Dance," "Contusion," "Of One Skin," "Sweet Suburbia."

JOHN TOWNLEY—Townley, Harvest ST12007 (Capitol). Produced by John Townley, Christopher Rainbow, Robert Appere. Townley is a pleasant composer/songwriter/singer who fashions melodic and soft pop/rock fare with elan. He's joined by some of England's premier session players such as drummer Henry Spinetti. Townley also adds guitar. Songs have sensitive and evocative lyrics while the music is inventively textured. Guitar, percussion and keyboard work stand out. **Best cuts:** "Shine On," "You've Let Me Down," "Woman Of Age," "Throwing It All Away," "Evil Angel."

ORSA LIA—Infinity INF9015. Produced by Hal David, Archie Jordan. Lia is a new songbird who had a No. 1 adult contemporary hit with "I Never Said I Love You." Her debut album is filled with likeable material that displays the wide range of the singer's vocals. All material was penned by producers David and Jordan with strings, horns and background vocalists adding sweetening to these already sweet and plaintive tunes. **Best cuts:** "I Never Said I Love You," "Love Me Good," "I Can't Hold On," "The Men In My Life."

ORIGINAL MOTION PICTURE SOUNDTRACK—Apocalypse Now, Elektra DP90001. Produced by David Rubinson. The soundtrack to the epic Vietnam War flick opens with the Doors' "The End" and continues from there with spoken word, music and sound effects that bring to vinyl what was seen and heard in the film. The soundtrack fills with tension and alarm and meticulously sets the desired mood. **Best cuts:** "The End."

THE CONTORTIONS—Buy The Contortions, ZE ZEA33002 (Arista). Produced by James White. Avante garde jazz in the Sun Ra vein meets raw punk rock. This experiment might have worked if it had not been so sloppily produced. The sound is one dimensional and the band's instruments seem to be perpetually out of tune. James Chance's lyrics seem to have something to say though his spitting vocal style renders many of them incomprehensible. **Best cuts:** Pick your own.

TANGERINE DREAM—Force Majeure, Virgin International VI2111 (JEM). Produced by Edgar Froese, Chris Franke, Klaus Krieger. More hypnotic, electronic space music from one of the master groups of the genre. There are only three cuts on the album with the highlight being the moody and haunting 18 minute title track. The only cut which is really suitable for airplay is the seven minute "Cloudburst Flight" with some effective electric guitar interwoven with the synthesizer. All cuts are instrumentals though the sound never gets boring. **Best cuts:** Those mentioned.

SYNERGY—Games, Passport PD6003 (JEM). Produced by Larry Fast. This is a unique recording in that it is recorded with a digital synthesizer. Although there are 10 selections the operatic, symphonic rock comes across as a suite of music, dominated by the synthesizer's facile melodies. Synergy, as an electronic rock orchestra, has come up with a style and originality that should make it commercially attractive. **Best cuts:** Any one.

RAY CONNIFF—I Will Survive, Columbia PC36255. Produced by Ray Conniff. Here's a package that should tickle fans and programmers of beautiful music. The patented, smooth Conniff mood pervades 10 cuts drawn from today's pop, as he turns them into cool, dreamy ballads. **Best cuts:** "I Want Your Love," "I Will Survive," "It Not For You."

NEIL NORMAN & HIS COSMIC ORCHESTRA—Greatest Science Fiction Hits, GNP-Crescendo GNPS2128. Produced by Les Baxter, Neil Norman. Here's a concept package which generously offers 18 tracks, all themes of movie and television shows plus four originals by the producers. It is provocative, unconventional music spiced by weird theremin and synthesizer sounds, and on some tracks a big, kicking, explosive band is wisely incorporated for contrast. **Best cuts:** "Star Trek," "One Step Beyond," "Star Wars."

soul

REN WOODS—Out Of The Woods, ARC/Columbia JC36123. Produced by Al McKay. With McKay producing, it's not surprising that Woods should recall the high energy work of Earth, Wind & Fire, with driving rhythms, beefy brass and soaring strings and percussion. Hers is a fiery vocal style in the mold of Deniece Williams and the Emotions at their best though she's capable of turning in a thoughtful ballad or two as on "I Need Someone To Touch Me" and "I'm In Love With You." **Best cuts:** Those cited, plus "Everybody Get Up" and "Sticks And Stones."

LOWRELL—AVI AVI6070. Produced by Eugene Record, Bruce **Hawes, Tom Tom 84.** The former member of the Lost Generation debuts as a vocalist and writer. His vocals are aided by some excellent guitar, synthesizer and percussion with horns and strings for sweetening. The material ranges from the mellow to the upbeat. **Best cuts:** "Mellow Mellow Right On," "Overdose."

VARIOUS ARTISTS—We Funk The Best, Salsoul SA8527 (RCA). This is a compilation of some of the Salsoul (and Gold Mind) labels' recent and current offerings including First Choice's powerful "Love Thang," Instant Funk's gold "I Got My Mind Made Up" and Baker Harris Young's self describing title track. Others represented are Cognac with the Salsoul Orchestra, Bunny Sigler, Skyy and Martha High. **Best cuts:** Most everything is good.

IMPRESSIONS—Come To My Party, Chi-Sound T596 (20th Century-Fox). Produced by Carl Davis. The veteran soul act tackles a wide variety of styles here and succeeds on all counts, from the punchy disco tempo of "Sorry" to mellow midtempo tunes like "All I Want To Do Is Make Love To You" to the classic r&b ballad silkiness of "I Could Never Make You Stay." The Impressions are Fred Cash, Reggie Torian and Sam Gooden. **Best cuts:** Those cited plus "Come To My Party," "Maybe I'm Mistaken."

country

JUICE NEWTON—Take Heart, Capitol ST12000. Produced by Otha Young. Newton's third album for the label sparkles with a variety of material and musical styles. Her voice shines on cuts like "You Fill My Life" and "The Dream Never Dies." Musicians include mainstream rockers like John Hug, Mike Porcaro and Rick Schlosser. Producer Young has put strings just where they are needed, with a resulting effect yielding a tasty album. **Best cuts:** "Sunshine," "Lay Back In The Arms Of Someone," "Any Way That You Want Me," and "The Dream Never Dies."

SONNY CURTIS—Elektra 6E227. Produced by the Nitmen. Having recorded for more than 10 record labels in the past, this is his latest album in some years. Musically, the album is a standout, featuring such session masters as Larrie Londin, Reggie Young, Joe Osborne, Bobby Thompson, Buddy Emmons, as well as Curtis. The songs, all written by Curtis, range from the uptempo ballad "The Cowboy Singer," to the moving "It's Not Easy Being Fifteen," to a countryish version of "I Fought The Law." **Best cuts:** "Do You Remember Roll Over Beethoven," "Tennessee," and those mentioned above.

DENNIS WILLIAM WILSON—One Of Those People, Elektra 6E230. Produced by Jimmy Bowen, Sterling Whipple. Although there are uneven spots in this album, it's a promising debut for newcomer Wilson, whose own career has been firmly grounded in songwriting. In fact, all of the tunes included in this package are Wilson originals, and the more uptempo tunes show a real energy that transcends the ballads. Production is fine and underscores Wilson's vocal delivery. **Best cuts:** "It's Just Me," "Man Made Of Glass," "Just Another Yesterday."

DEADLY EARNEST AND THE HONKY TONK HEROES—Pacific Arts PACG7134. Produced by Danny Sheridan. An album full of good ol' honky-tonk funk, featuring fiddles, steel guitar, harmonica and a variety of music styles. With most of the material being written by Deadly Earnest himself, the songs range from being "Lonesome" to "No Doubt About It," to "Gitter." Production befits the material on this debut release. **Best cuts:** "Leavin' For Texas," "Wheeler Inn Cafe," "Restless Me," and "How Many More."

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NIGHT

(P-2)

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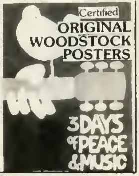

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Anthony Returns

• Continued from page 6

Among others, he's currently co-writing with Josh Whitmore of Al Gallico Music, and Tom Pallards of TP Productions. He claims staff writing offers from two Nashville publishers but may stay freelance for a while to have the "flexibility of writing with anyone anywhere."

Whitmore, a cowriter with Barry Mann on such hits as "The Grass Is Greener" (Brenda Lee) and "I'll Never Dance Again" (Bobby Rydell), has had material cut down through the years by such other artists as Bobby Vee, Dion & the Belmonts, Wanda Jackson, Tony Orlando, Herman's Hermits, Nancy Ames, Sha Na Na, Freddie & the Dreamers, among others.

Higher Royalty

• Continued from page 4

"Further, we urge the Tribunal to recommend to Congress that the law be changed to permit the Tribunal to meet more often than once every 10 years to determine equitable compulsory mechanical license rates."

Special Notice

Due to circumstances beyond our control, Traffic Center, the pull-out chart section in Billboard, will be appearing on an alternate week schedule effective with next week's issue. It is hoped the weekly schedule will be resumed at such time when this becomes feasible.

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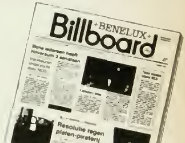

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***Chart Bound**

IT'S ALL I CAN DO—The Cars (Elektra 46546)
SLEAZY—Village People (Casablanca 2213)

SEE TOP SINGLE PICKS REVIEWS, page 78

This Week	Last Week	Wks. on Chart	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	
★1	2	21	SAO EYES—Robert John ● (George Tobin), R. John, EMI 8015	CPP
★2	4	11	ODN'T STOP 'TIL YOU GET ENOUGH—Michael Jackson (Quincy Jones), M. Jackson, Epic 8-50742	
3	3	11	RISE—Herb Alpert ● (Herb Alpert, Randy Badazz), R. Badazz, A. Armer, A&M 2151	ALM
4	1	16	MY SHARDNR—The Knack ● (Mike Chapman), D. Fieger, B. Averre, Capitol 4731	WBM
★5	8	9	SAIL ON—Commodores (James Anthony Carmichael), L. Richie Jr., Motown 1466	CPP
6	6	12	LONESDME LOSER—Little River Band (John Boylan, Little River Band), D. Briggs, Capitol 4748	WBM
★7	7	16	I'LL NEVER LOVE THIS WAY RGAIN—Dionne Warwick (Barry Manilow), R. Kerr, W. Jennings, Arista 0419	ALM
★8	11	9	POP MUZIK—M R. Scott, Sire 49033 (Warner Bros.)	CPP
9	5	14	RFTER THE LOVE HRS GONE—Earth, Wind & Fire (Maurice White), D. Foster, J. Graydon, B. Champlin, Arc 311033 (CBS)	ALM
★10	19	7	OIM RLL THE LIGHTS—Donna Summer (Giorgio Moroder & Pete Bellotte), D. Summer, Casablanca 2201	WBM
11	10	10	DON'T BRING ME DOWN—Electric Light Orchestra (Jeff Lynne), J. Lynne, Jet 95060 (CBS)	B-3
12	12	11	CRUEL TO BE KINO—Nick Lowe (Nick Lowe), N. Lowe, I. Gomm, Columbia 3-11018	CPP
13	13	17	HEAVEN MUST HRVE SENT YOU—Bonnie Pointer (Jeffrey Bowen, Berry Gordy), E. Holland, L. Dozier, B. Holland, Motown 1459	CPP
14	14	12	BAO CASE OF LOVING YOU—Robert Palmer (Robert Palmer), J.M. Martin, Island 49016 (Warner Bros.)	B-3
15	15	12	ORIVERS SEAT—Sniff 'N' The Tears (Luigi Salvoni), P. Roberts, Atlantic 3604	WBM
★16	16	16	BORN TO 8E RLIVE—Patrick Hernandez (Jean Vanloo), P. Hernandez, Columbia 310986	CPP
17	9	16	THE OEVIL WENT OOWN TO GEORGIA—Charlie Daniels Band ● (John Boylan), C. Daniels, F. Edwards, J. Marshall, C. Hayward, D. Gregorio, Epic 840700	WBM
18	18	14	DIFFERENT WORLDS—Maureen McGovern (Michael Lloyd), N. Gimbel, C. Fox, Warner/Curb 8835 (Warner Bros.)	HAN
★19	21	13	THE BOSS—Diana Ross (Nickolas Ashford & Valerie Simpson), N. Ashford, V. Simpson, Motown 1462	WBM
★20	24	9	SPOOKY—Atlanta Rhythm Section (Buddy Buie), Buie, Cobb/Shapiro, Middlebrooks, Polydor 2001	CPP
★21	23	12	LOVIN', TOUCHIN', SQUEEZIN'—Journey (Roy Thomas Baker), S. Perry, Columbia 3-11036	CPP
22	22	12	WHRT CHR GONNR DO WITH MY LOVIN'—Stephanie Mills (James Mtume, Reggie Lucas), R. Lucas, J. Mtume, 20th Century 2403 (RCA)	
★23	26	9	GET IT RIGHT NEXT TIME—Gerry Rafferty (Hugh Murphy & Gerry Rafferty), G. Rafferty, United Artists 1316 (Capitol)	CPP
★24	27	5	OIRTY WHITE BOY—Foreigner (Roy Thomas Baker, Mick Jones, Ian McDonald), M. Jones, Gramm, Atlantic 3618	WBM
★25	30	5	YOU DECORATEO MY LIFE—Kenny Rogers (Larry Butler), D. Hupp, R. Morrison, United Artists 1315	B-3
★26	28	9	OEPENDIN' ON YDU—The Doobie Brothers (Ted Templeman), P. Simmons, M. McDonald, Warner Bros. 49029	WBM
★27	29	6	GDDD GIRLS ODN'T—The Knack (Mike Chapman), D. Fieger, Capitol 4771	WBM
★28	31	11	WHERE WERE YOU WHEN I WAS FRLLING IN LDVE—Lobo (Bob Montgomery), S. Lorber, J. Silbar, S. Jobe, MCA/Curb 41065	CPP
29	17	20	LEAD ME ON—Maxine Nightingale ● (Denny Diante), A. Willis, D. Lasley, Windsong 11530 (RCA)	ALM
★30	33	7	RRRDW THRDUGH ME—Wings (Paul McCartney, Chris Thomas), P. McCartney, Columbia 1-11070	B-3
★31	34	8	ROLENE—Moon Martin (Craig Leon), M. Martin, Capitol 4765	WBM
★32	40	6	COME TO ME—France Joli (Tony Green), T. Green, Prelude 8001	WBM
★33	36	15	I KNOW R HEARTACHE WHEN I SEE DNE—Jennifer Warnes (Bob Fraboni), R. Bourke, K. Chater, C. Black, Arista 0430	CHA
★34	42	6	HOLO ON—Ian Gomm (Martin Rushent), I. Gomm, Stiff/Epic 9-50747	WBM
★35	37	10	THIS NIGHT WON'T LAST FOREVER—Michael Johnson (Brent Maher, Steve Gibson), B.R. LaBounty, R. Freeland, EMI America 8019 (Capitol)	CPP
★36	38	7	MIDNIGHT WIND—John Stewart (John Stewart), J. Stewart, RSO 1000	CHA
★37	39	7	PLEASE OON'T GO—K.C. & The Sunshine Band (Casey/Finch), H. W. Casey, R. Finch, TK 1035	CPP
38	25	17	GOOO TIMES—Chic ● (Nile Rodgers, Bernard Edwards), B. Edwards, N. Rodgers, Atlantic 3584	WBM
★39	50	5	GOTTR SERVE SOMEBOOY—Bob Dylan (Jerry Wexler, Barry Beckett), B. Dylan, Columbia 1-11072	WBM
40	41	9	GOOO FRIEND—Mary MacGregor (Elmer Bernstein & Norman Gimbel), E. Bernstein, N. Gimbel, RSO 938	B-3
★41	45	8	FOUND R CURE—Ashford & Simpson (Nickolas Ashford & Valerie Simpson), Ashford & Simpson, Warner Bros. 8870	WBM
★42	46	8	SO GOOO SO RIGHT—Brenda Russell (Andre Fischer), B. Russell, Horizon 123 (A&M)	ALM
43	44	8	REMEMBER WRLKING IN THE SAND—Louise Goffin (Danny Kortchmar), G. Morton, Asylum 46521	CAM
★44	48	5	I'VE NEVER BEEN IN LOVE—Suzi Quatro (Mike Chapman), M.A. Connell, RSO 1001	B-3
45	20	15	I DD LDVE YOU—G.Q. (Jimmy Simpson, Beau Ray Flemming), B. Stewart, Arista 0426	B-3
46	47	7	GET A MOVE ON—Eddie Money (Bruce Botnick & Eddie Money), E. Money, P. Collins, L. Chute, Lorimar 1-11064 (Columbia)	ALM
★47	68	2	STILL—Commodores (James Anthony Carmichael, Commodores), L. Richie, Motown 1474	
★48	52	7	IF YOU REMEMBER ME—Chris Thompson (Richard Perry), C. B. Sager, M. Hamlisch, Planet 45904 (Elektra/Asylum)	CHA
★49	53	7	STREET LIFE—Crusaders (Wilton Felder, Stix Hooper, Joe Sample), J. Sample, W. Jennings, MCA 41054	ALM
★50	55	6	SURE KNOW SOMETHING—Kiss (Vini Poncia), P. Stanley, V. Poncia, Casablanca 2205	ALM
★51	63	3	BROKEN HEARTED ME—Anne Murray (Jim Ed Norman), R. Goodrum, Capitol 4773	CHA
★52	NEW ENTRY		HEARTACHE TONIGHT—Eagles (Bill Szymczyk), D. Henley, G. Frey, B. Seger, J.D. Souther, Asylum 46545	
★53	58	5	YOU'RE ONLY LDNELY—J.D. Souther (J.D. Souther), J.D. Souther, Columbia 1-11079	
★54	59	5	FINS—Jimmy Buffett (Norbert Putnam), J. Buffett, D. McColl, B. Chance, T. Corcoran, MCA 41109	WBM
★55	66	4	RAINBOW CONNECTION—The Muppets (Paul Williams & Jim Henson), P. Williams, K. Ascher, Atlantic 3610	CLM
56	56	6	BOOM BOOM—Pat Travers (Pat Travers & Tom Allom), S. Lewis, Polydor 2003	B-3
57	60	5	REASON TO BE—Kansas (Kansas), K. Livgren, Kirshner/CBS 9-4285	ABP/BP
★58	70	3	PLEASE DON'T LEAVE—Lauren Wood (Michael James Jackson, Ted Templeman), L. Wood, Warner Bros. 49043	CPP
59	32	17	MAIN EVENT/FIGHT—Barbra Streisand ● (Bob Esty), P. Jabara, B. Roberts, B. Esty, Columbia 3-11008	WBM
60	61	5	KILLER CUT—Charlie (Terry Thomas & Julian Colbeck), T. Thomas, Arista 0449	CPP
61	64	4	HELL ON WHEELS—Cher (Bob Esty), M. Aller, B. Esty, Casablanca 2208	ALM
★62	72	3	LET ME KNOW (I Have R Right)—Gloria Gaynor (Dino Fekaris, Freddie Perren), D. Fekaris, F. Perren, Polydor 2021	
★63	76	2	VICTIM OF LDVE—Elton John (Pete Bellotte), P. Bellotte, S. Levay, J. Rix, MCA 41126	WBM
★64	NEW ENTRY		TUSK—Fleetwood Mac (Fleetwood Mac, Richard Dashut, Ken Caillat), L. Buckingham, Warner Bros. 49077	
★65	75	3	RNGEL EYES—Abba (Benny Andersson, Bjorn Ulvaeus), Benny Andersson, Bjorn Ulvaeus, Atlantic 3609	CPP
66	67	6	ONE FINE DRY—Rita Coolidge (D. Anderle, B.T. Jones), G. Goffin, C. King, A&M 2169	CPP
67	35	10	RIN'T THRT R SHAME—Cheap Trick (Cheap Trick), A. Domino, D. Bartholomew, Epic 9-40743	B-3
★68	78	3	DO YOU THINK I'M DISCO—Steve Dahl (Tom Pabich, David Webb), S. Dahl, R. Stewart, C. Appice, Ovation 1132	WBM
★69	79	2	DREAMING—Blondie (Mike Chapman), D. Harry, C. Stein, Chrysalis 2379	
★70	80	2	HALF THE WRY—Crystal Gayle (Allen Reynolds), B. Wood, R. Murphy, Columbia 1-11087	CPP
★71	81	2	5:15—The Who (John Entwhistle), P. Townshend, Polydor 2002	
★72	NEW ENTRY		BRBE—Styx (Styx), D. DeYoung, A&M 2188	ALM
73	73	3	I'M SO ANXIOUS—Southside Johnny & The Asbury Jukes (Barry Beckett), B. Rush, Mercury 76007	WBM
74	43	10	FIRECRACKER—Mass Production (Ed. A. Ellerbe, Mass Production), K. Williams, Cotillion 44254 (Atlantic)	
★75	87	2	OAMNEO IF I OO—The Alan Parsons Project (Alan Parsons), E. Woolfson, A. Parsons, Arista 0454	ALM
76	49	14	GOOO8YE STRANGER—Supertramp (Supertramp & Peter Henderson), R. Davies, R. Hodgson, A&M 2162	ALM
★77	89	2	STARRY EYES—The Records (Will Birch, Dennis Weinreich), W. Birch, J. Wicks, Virgin 67000 (Atlantic)	
★78	90	2	SWEET SUMMER LOVIN'—Dolly Parton (Dean Parks, Gregg Perry), B. Todd, RCA 11705	CLM
★79	NEW ENTRY		DREAM POLICE—Cheap Trick (Tom Werman), R. Nielsen, Epic 9-50776	CPP
80	84	3	HDLD ON TD THE NIGHT—Hotel (Dan Eric, Debra L. Townley), M. Phillips, B. Mann, MCA 41113	
81	83	4	PLAIN JANE—Sammy Hagar (Sammy Hagar), S. Hagar, Capitol 4757	WBM
★82	NEW ENTRY		MY FORBIOOEN LOVER—Chic (Nile Rodgers, Bernard Edwards), B. Edwards, N. Rodgers, Atlantic 3620	
83	88	4	ALL THINGS ARE POSSIBLE—Dan Peek (Chris Christian), D. Peek, C. Christian, MCA/Songbird 41123	B-3
84	85	4	BEAUTIFUL GIRLS—Van Halen (Ted Templeman), E. Van Halen, A. Van Halen, M. Anthony, D.L. Roth, Warner Bros. 49035	WBM
85	51	18	MAMA CAN'T BUY YOU LOVE—Elton John ● (Thom Bell), L. Bell, C. James, MCA 41042	CPP
86	86	4	IF YOU WRNT IT—Niteflyte (Sandy Torano & Barry Mraz), S. Torano, H. Johnson, Ariola 7747	
87	54	8	GROOVE ME—Fern Kinney (Carson Whitsett, Wolf Stephenson, Tommy Couch), K. Floyd, Malaco 1048 (TK)	
88	57	9	THEN YOU CAN TELL ME GOODBYE—Toby Beau (Norbert Putnam), J.D. Loudermilk, RCA 11670	B-3
★89	NEW ENTRY		CRUISIN'—Smokey Robinson (William "Smokey" Robinson), W. Robinson, M. Tarplin, Tamla 54306 (Motown)	CPP
★90	NEW ENTRY		FOOLEO 8Y A FEELING—Barbara Mandrell (Tom Collins), K. Fleming, D.W. Morgan, MCA 41077	CPP
91	92	4	YOU STEPPEO INTO MY LIFE—Wayne Newton (Robert Collan & Wayne Newton), B. Gibb, R. Gibb, M. Gibb, Aries II 101	CHA
92	NEW ENTRY		TOUCH ME WHEN WE'RE DRNCING—Bama (Jim Venneau, Bama), T. Skinner, J.L. Wallace, K. Bell, Free Flight 11629 (RCA)	
93	NEW ENTRY		LADIES NIGHT—Kool & The Gang (Eumir Deodato), G.M. Brown, Kool & Gang, De-Lite 801 (Mercury)	
94	NEW ENTRY		GET IT UP—Ronnie Milsap (Ronnie Milsap), T. Brasfield, R. Byrne, RCA 11695	CPP
95	NEW ENTRY		RNOTHER NIGHT—Wilson Brothers (Kyle Lehning), A. Clarke, T. Sylvester, T. Hicks, Atco 7205 (Atlantic)	CHA
96	62	15	LET'S GO—The Cars (Roy Thomas Baker), R. Ocasek, Elektra 46063	WBM
97	65	6	GIRLS TRLK—Dave Edmunds (Dave Edmunds), E. Costello, Swan Song 71001 (Atlantic)	CPP
98	98	20	BAD GIRLS—Donna Summer ● (Giorgio Moroder), D. Summer, B. Sudano, J. Esposito, E. Hokenson, Casablanca 988	ALM
99	NEW ENTRY		WHEN YOU'RE #1—Gene Chandler (Carl Davis), J. Thompson, E. Dixon, 20th Century 2411 (RCA)	
100	71	5	STILLSANE—Carolyne Mas (Steve Burgh), C. Mas, Mercury 76004	CHA

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

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HOT 100 A-Z—(Publisher-Licensee)

After The Love Has Gone (Ninthe/Garden Rake/Irving/Foster Frees BMI/Jobete ASCAP) 9
Ain't That A Shame (Unart BMI) 67
All Things Are Possible (Christian Soldier ASCAP/Home Sweet Home BMI) 83
Angel Eyes (Countless BMI) 65
Another Night (Intersong ASCAP) 95
Arrow Through Me (MPL ASCAP) 30
Babe (Stygian Arrow ASCAP) 72
Bad Case Of Loving You (Rockslam BMI) 14
Bad Girls (Chappell BMI) 98
Beautiful Girls (Van Halen ASCAP) 84
Boom Boom (Arc BMI) 56
Born To Be Alive (Radmus/Zeldgameau ASCAP) 16
Broken Hearted Me (Chappell/Saltmaker ASCAP) 51
Come To Me (Cicada/Trumar BMI) 32
Cruel To Be Kind (Anglo/Rock/Albion BMI) 12
Cruisin' (Bertam ASCAP) 89
Damned If I Do (Woolfsongs/Careers/Irving BMI) 75
Dependin' On You (Sequel Songs ASCAP/Snug BMI) 26
Different Worlds (Bruin BMI) 18
Dim All The Lights (Sweet Summer Night BMI) 10
Dirty White Boy (Somerset/Evansongs ASCAP) 24
Do You Think I'm Disco (Rive/Warner Bros./Nite Stalk/Cohe ASCAP) 68
Don't Bring Me Down (Unart/Jet BMI) 11
Don't Stop 'Til You Get Enough (Miran BMI) 2
Dream Police (Screen Gems EMI/Adult BMI) 79
Dreaming (Rare Blue/Monster Island ASCAP) 69
Drivers Seat (Complacent Toons ASCAP) 15
Fins (Coral Reefer BMI) 54
Firecracker (Two Pepper ASCAP) 74
Fooled By A Feeling (Pi Gem BMI) 90
Found A Cure (Nick O Val ASCAP) 41
Get A Move On (Grajonca BMI/Doraflo ASCAP) 46
Get It Right Next Time (Colgems EMI ASCAP) 23
Get It Up (I've Got The Music ASCAP) 94
Girls Talk (Plangent Visions ASCAP) 97
Goodbye Stranger (Almo/Delicate ASCAP) 76
Good Friend (Bernal/ASG/Holbud/or Summer Camp ASCAP BMI) 40
Good Girls Don't (Eighties ASCAP) 27
Good Times (Chic BMI) 38
Gotta Serve Somebody (Special Rider ASCAP) 39
Groove Me (Malaco/Rolfignac BMI) 87
Half The Way (Chriswood/Murfeezongs BMI ASCAP) 70
Heaven Must Have Sent You (Stone Agate BMI) 13
Heartache Tonight (Cass County/Red Cloud/Gear/Ice Age ASCAP) 52
Hell On Wheels (Rick's/Aller & Esty BMI) 61
Hold On (Albion BMI) 34
Hold On To The Night (ATV/Mann & Weil/Blen/Bell Hop BMI) 80
I Do Love You (Chevis BMI) 45
If You Remember Me (Chappell/Red Bullet ASCAP/Unichappell/Begonia BMI) 48
If You Want It (Face BMI) 86
I Know A Heartache When I See One (Chappell ASCAP/Unichappell BMI/TRI Chappell SESAC) 33
I've Never Been In Love (Big Nick ASCAP) 44
I'll Never Love This Way Again (Irving BMI) 7
I'm So Anxious (Wer Amundo ASCAP) 73
Killer Cut (Heavy Music INC) 60
Ladies Night (Delightful/Gang BMI) 93
Lead Me On (Almo ASCAP) 29
Let Me Know (I Have A Right) (Perren Vibes ASCAP) 62
Let's Go (Lido BMI) 96
Lonesome Loser (Screen Gems EMI BMI) 6
Lovin', Touchin', Squeezin' (Weed High Nightmare BMI) 21
Main Event (Primus Artists/Diana/Rick's BMI) 59
Mama Can't Buy You Love (Mighty Three BMI) 85
Midnight Wind (Bugle/Stigwood/Unichappell BMI) 36
My Forbidden Lover (Chic BMI) 82
My Sharona (Eighties/Small Hill ASCAP) 4
One Fine Day (Screen Gems EMI BMI) 66
Plain Jane (Big Band/Warner Tamerlane BMI) 81
Please Don't Go (Sherlyn/Harrick BMI) 37
Please Don't Leave (Creeping Licking BMI) 58
Pop Muzik (Robin Scott ASCAP) 8
Rainbow Connection (Welbeck ASCAP) 55
Reason To Be (Don Kirshner/Blackwood BMI) 57
Remember Walkin' In The Sand (Camerica Publications) 43
Rise (Almo/Badazz ASCAP) 3
Rolene (Rockslam BMI) 31
Sad Eyes (Careers BMI) 1
Sail On (Jobete/Commodores ASCAP) 5
So Good So Right (Rutland Road ASCAP) 42
Spooky (Lowery Music BMI) 20
Sure Know Something (Mad Vincent BMI/P.s.a. ASCAP) 50
Starry Eyes (Virgin ASCAP) 77
Still (Jobete/Commodores ASCAP) 47
Stillsane (Eggs And Coffee/Chappell ASCAP) 100
Street Life (Four Knights/Irving BMI) 49
Sweet Summer Lovin' (Song Yard ASCAP) 78
The Boss (Nick O Val ASCAP) 19
The Devil Went Down To Georgia (Hat Band BMI) 17
Then You Can Tell Me Goodbye (Acuff Rose BMI) 88
This Night Won't Last Forever (Captain Crystal BMI) 35
Touch Me When We're Dancing (Hall Clement BMI) 92
Tusk (Fleetwood Mac BMI) 64
Victim Of Love (British Rocket ASCAP) 63
What Cha Gonna Do With My Lovin' (Scarab BMI) 22
When You're #1 (Cachand/Gaetana BMI) 99
Where Were You When I Was Falling In Love (Bobby Goldsboro/House Of Gold ASCAP BMI) 28
You Decorated My Life (Music City ASCAP) 25
You're Only Lonely (Ice Age ASCAP) 53
You Stepped Into My Life (Stigwood/Unichappell BMI) 91
5:15 (Towser Tunes BMI) 71

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

...JETHRO TULL...STORMWATCH...

ON TOUR:

10/1
10/6
10/7
10/8, 10
10/11, 12
10/13
10/14
10/16, 17
10/18
10/19
10/20
10/21
10/24
10/25
10/26

10/27
10/29
10/30
10/31
11/1
11/2
11/3
11/4
11/6
11/7
11/8
11/9
11/10
11/12
11/13, 14
11/17
11/18

The storm explodes
as Jethro Tull's newest album breaks
Ian Anderson's acoustic fire fury with his electrifying musical creations
Jethro Tull ... Lightning Strikes ... Again.

Chrysalis

Beyond Vinyl...
It's the Records

On Tour

Oct. 6,6	Los Angeles	The Roxy
Oct. 7	San Francisco	Old Waldorf
Oct. 8	Portland	Exposure
Oct. 10	Seattle	The Place
Oct. 11	Vancouver	Commodore
		Dalhousie

The Album "The Records" VA13130
The Single "Starry Eyes" VA67000

ON VIRGIN RECORDS & TAPES
Distributed by Atlantic Records

Virgin

Billboard TOP LPs & TAPE

Compiled from National Retail Stores by the Music Popularity Chart Dept. and the Record Market Research Dept. of Billboard

★ STAR PERFORMER—LP's registering greatest proportionate upward progress this week.

Star	This Week	Last Week	Weeks on Chart	Artist — Title — Label Number (Dist. Label)	RIAA	LP	8-Track	Cassette
★		1	5	LED ZEPPELIN — In Through The Out Door — Swan Song SS [illegible] (Atlantic)		8.98	8.98	8.98
	2	2	15	THE KNACK — Get The Knack — Capitol SO [illegible]	▲	7.98	7.98	7.98
★		3	5	BOB DYLAN — Slow Train Coming — Columbia [illegible]		8.98	8.98	8.98
★		7	8	COMMODORES — Midnight Magic — Motown M [illegible]		8.98	8.98	8.98
★		6	6	MICHAEL JACKSON — Off The Wall — Epic [illegible]		8.98	8.98	8.98
	6	4	20	SUPERTRAMP — Breakfast In America — A&M [illegible]	▲	8.98	8.98	8.98
	7	5	7	CHIC — Risque — Atlantic SD [illegible]		8.98	8.98	8.98
★		19	2	FOREIGNER — Head Games — Atlantic [illegible]		8.98	8.98	8.98
★		11	12	NEIL YOUNG & CRAZY HORSE — Rust Never Sleeps — Reprise HS [illegible] (Warner Bros.)	•	8.98	8.98	8.98
	10	10	10	LITTLE RIVER BAND — First Under The Wire — Capitol [illegible]		8.98	8.98	8.98
	11	8	17	EARTH, WIND & FIRE — I Am — Arc [illegible]	▲	8.98	8.98	8.98
	12	9	15	CARS — Candy-O — Elektra 5E-507	▲	8.98	8.98	8.98
★		16	18	DIONNE WARWICK — Dionne — Arista AB 4230	•	7.98	7.98	7.98
	14	14	17	DIANA ROSS — The Boss — Motown M [illegible]		7.98	7.98	7.98
	15	12	22	CHARLIE DANIELS BAND — Million Mile Reflections — Epic [illegible]	▲	8.98	8.98	8.98
★		34	4	THE ALAN PARSONS PROJECT — Eve — Arista AL 9504		8.98	8.98	8.98
	17	18	22	DONNA SUMMER — Bad Girls — Casablanca NBLP 2-[illegible]	▲	13.98	13.98	13.98
★		25	4	JIMMY BUFFETT — Volcano — MCA MCA-[illegible]		8.98	8.98	8.98
	19	20	12	ROBERT PALMER — Secrets — Island ILPS 9544 (Warner Bros.)		8.98	8.98	8.98
★		24	4	O'JAYS — Identify Yourself — P.I.R. [illegible] (CBS)		8.98	8.98	8.98
	21	21	6	CHICAGO — Chicago [illegible] — Columbia [illegible]		8.98	8.98	8.98
	22	22	21	STEPHANIE MILLS — What Cha Gonna Do With My Love — 20th Century T-583 (RCA)	•	7.98	7.98	7.98
	23	23	6	ASHFORD & SIMPSON — Stay Free — Warner Bros. HS [illegible]		8.98	8.98	8.98
	24	13	16	ELECTRIC LIGHT ORCHESTRA — Discovery — Jet [illegible] (CBS)	▲	8.98	8.98	8.98
★	➡			CHEAP TRICK — Dream Police — Epic FE [illegible]		8.98	8.98	8.98
★		28	7	AC/DC — Highway To Hell — Atlantic SD [illegible]		7.98	7.98	7.98
★		29	14	ABBA — Voulez-Vous — Atlantic [illegible]		7.98	7.98	7.98
★		30	8	TALKING HEADS — Fear Of Music — Sire SRK 6076 (Warner Bros.)		7.98	7.98	7.98
★		32	26	JOURNEY — Evolution — Columbia FC 35797	•	8.98	8.98	8.98
★		80	2	KENNY ROGERS — Kenny — United Artists LWAK 979		8.98	8.98	8.98
	31	31	23	NICK LOWE — Labour Of Lust — Columbia JC 36087		7.98	7.98	7.98
★		37	3	FRANK ZAPPA — Joe's Garage — Zappa SRZ-1-1603 (Mercury)		7.98	7.98	7.98
	33	26	18	CRUSADERS — Street Life — MCA 3094	•	7.98	7.98	7.98
	34	33	9	REO SPEEDWAGON — Nine Lives — Epic FE 35988		8.98	8.98	8.98
	35	35	27	RICKIE LEE JONES — Rickie Lee Jones — Warner Bros. BSK 3296	▲	7.98	7.98	7.98
★		40	27	G.Q. — Disco Nights — Arista AB [illegible]	•	7.98	7.98	7.98
★		41	11	SNIFF 'N' THE TEARS — Fickle Heart — Atlantic SD [illegible]		7.98	7.98	7.98
	38	15	12	ROBIN WILLIAMS — Reality...What A Concept — Casablanca NBLP [illegible]	•	8.98	8.98	8.98
	39	17	11	KINKS — Low Budget — Arista AB 4240		7.98	7.98	7.98
★		87	2	MOLLY HATCHET — Flirtin' With Disaster — Epic [illegible]		7.98	7.98	7.98
★		47	8	RANDY NEWMAN — Born Again — Warner Bros. HS [illegible]		8.98	8.98	8.98
	42	27	27	SPYRO GYRA — Morning Dance — Infinity INF 9004 (MCA)	•	7.98	7.98	7.98
	43	38	67	THE CARS — The Cars — Elektra [illegible]	▲	7.98	7.98	7.98
	44	47	12	PAT TRAVERS BAND — Go For What You Know — Polydor PD-1-[illegible]		7.98	7.98	7.98
	45	45	12	MAXINE NIGHTINGALE — Lead Me On — Windsong BXL1-3404 (RCA)		7.98	7.98	7.98
	46	44	11	VARIOUS ARTISTS — Studio 54 — Casablanca NBLP [illegible]	•	13.98	11.98	13.98
★		85	5	FRANCE JOLI — France Joli — Prelude PRL [illegible]		7.98	7.98	7.98
★		52	5	VAN MORRISON — Into The Music — Warner Bros. HS [illegible]		8.98	8.98	8.98
★		53	7	THE RECORDS — Virgin VA [illegible] (Atlantic)		7.98	7.98	7.98
★		79	2	KARLA BONOFF — Restless Nights — Columbia [illegible]		7.98	7.98	7.98
	51	49	33	CHEAP TRICK — Cheap Trick At Budokan — Epic FE [illegible]	▲	8.98	8.98	8.98
★		82	9	HEARTBEAT — Curtis Mayfield — RSO [illegible]		7.98	7.98	7.98
	53	46	11	CAMEO — Secret Omen — Chocolate City CCLP 2008 (Casablanca)		7.98	7.98	7.98
	54	54	10	DAVE EDMUNDS — Repeat When Necessary — Swan Song [illegible] (Atlantic)		7.98	7.98	7.98
	55	55	11	SCORPIONS — Love Drive — Mercury SRM-1-[illegible]		7.98	7.98	7.98
★		73	12	SOUNDTRACK — The Muppets — Atlantic [illegible]		7.98	7.98	7.98
	57	57	43	KENNY ROGERS — The Gambler — United Artists UALA 934	▲	7.98	7.98	7.98
	58	60	42	DOOBIE BROTHERS — Minute By Minute — Warner Bros. BSK [illegible]	▲	8.98	8.98	8.98
	59	59	16	KISS — Dynasty — Casablanca NBLP [illegible]	▲	7.98	7.98	7.98
	60	43	12	MASS PRODUCTION — In The Purest Form — Cotillion SD [illegible] (Atlantic)		7.98	7.98	7.98
★		71	6	CHARLIE — Fight Dirty — Arista AB 4239		7.98	7.98	7.98
	62	64	15	THE WHO — The Kids Are Alright — MCA 2-11005	•	12.98	12.98	12.98
	63	63	9	RY COODER — Bop Till You Drop — Warner Bros. BSK 3358		7.98	7.98	7.98
	64	36	16	TEDDY PENDERGRASS — Teddy — P.I.R. FZ 36003 (CBS)	▲	8.98	8.98	8.98
★		99	3	KOOL & THE GANG — Ladies Night — De-Lite DSR [illegible] (Mercury)		7.98	7.98	7.98
	66	67	7	RAINBOW — Down To Earth — Polydor PD-1-[illegible]		7.98	7.98	7.98
	67	68	9	B-52's — Warner Bros. [illegible]		7.98	7.98	7.98
	68	70	6	DAVID WERNER — David Werner — Epic [illegible]		7.98	7.98	7.98
	69	39	17	BILLY THORPE — Children Of The Sun — Polydor [illegible]		7.98	7.98	7.98
	70	48	8	SOUTHSIDE JOHNNY & ASBURY JUKES — The Jukes — Mercury SRM-1-[illegible]		7.98	7.98	7.98
	71	61	11	PATRICK HERNANDEZ — Born To Be Alive — Columbia [illegible]		7.98	7.98	7.98
	72	50	76	VAN HALEN — Van Halen II — Warner Bros. [illegible]	▲	7.98	7.98	7.98
	73	51	7	BOB JAMES — Lucky Seven — Tappan Zee [illegible]		7.98	7.98	7.98
	74	78	5	ROSE ROYCE — Rainbow Connection IV — Whitfield WHK [illegible] (Warner Bros.)		8.98	8.98	8.98
	75	77	15	DIRE STRAITS — Communique — Warner Bros. HS [illegible]	•	8.98	8.98	8.98
	76	66	28	BAD COMPANY — Desolation Angels — Swan Song SS [illegible] (Atlantic)	▲	7.98	7.98	7.98
★		97	3	BETTE MIDLER — Thighs And Whispers — Atlantic SD 16004		7.98	7.98	7.98
	78	81	8	GEORGE THOROGOOD WITH THE DESTROYERS — Better Than The Rest — MCA MCA-3091		7.98	7.98	7.98
	79	72	14	JONI MITCHELL — Mingus — Asylum 5E-505		8.98	8.98	8.98
★	➡			JETHRO TULL — Stormwatch — Chrysalis CHR [illegible]		7.98	7.98	7.98
	81	69	15	WINGS — Back To The Egg — Columbia FC 36057	▲	8.98	8.98	8.98
★		92	3	POINTER SISTERS — Priority — Planet P 9003 (Elektra/Asylum)		8.98	8.98	8.98
	83	58	21	JOHN STEWART — Bombs Away Dream Babies — RSO RS-1-[illegible]		7.98	7.98	7.98
★		95	5	SAMMY HAGAR — Street Machine — Capitol ST 11983		7.98	7.98	7.98
	85	75	14	SOUNDTRACK — The Main Event — Columbia JS [illegible]	•	8.98	8.98	8.98
	86	86	18	ATLANTA RHYTHM SECTION — Underdog — Polydor PD-1-6200	•	7.98	7.98	7.98
	87	56	15	CHUCK MANGIONE — An Evening Of Magic — A&M SP [illegible]		13.98	13.98	13.98
★		98	7	ROBERT JOHN — EMI America SW [illegible]		7.98	7.98	7.98
	89	90	3	LED ZEPPELIN — Led Zeppelin IV — Atlantic SD [illegible]		7.98	7.98	7.98
★		145	9	PLEASURE — Future Now — Fantasy F-[illegible]		7.98	7.98	7.98
★	➡			WEATHER REPORT — 8:30 — ARC/Columbia PC2 [illegible]		13.98	13.98	13.98
★		104	5	MOON MARTIN — Escape From Domination — Capitol ST [illegible]		7.98	7.98	7.98
	93	89	18	KANSAS — Monolith — Kirshner FZ 36008 (CBS)	•	8.98	8.98	8.98
	94	91	10	LOUISE GOFFIN — Kid Blue — Asylum [illegible]		7.98	7.98	7.98
	95	94	21	MINNIE RIPERTON — Minnie — Capitol [illegible]		7.98	7.98	7.98
	96	96	54	STYX — Pieces Of Eight — A&M SP [illegible]	▲	7.98	7.98	7.98
	97	82	83	VAN HALEN — Warner Bros. BSK [illegible]	▲	7.98	7.98	7.98
	98	103	56	DONNA SUMMER — Live And More — Casablanca NBLP [illegible]	▲	12.98	12.98	12.98
	99	101	22	BLACKFOOT — Strikes — Atco SD [illegible] (Atlantic)		7.98	7.98	7.98
	100	83	55	BLONDIE — Parallel Lines — Chrysalis CHR [illegible]	▲	7.98	7.98	7.98
	101	102	17	GERRY RAFFERTY — Night Owl — United Artists UALA 958	•	8.98	8.98	8.98
	102	85	34	BEE GEES — Spirits Having Flown — RSO RS-1-[illegible]	▲	8.98	8.98	8.98
	103	88	23	WAYLON JENNINGS — Greatest Hits — RCA AHL1-[illegible]	▲	7.98	7.98	7.98
	104	74	12	LTD — Devotion — A&M [illegible]		7.98	7.98	7.98

★ **STAR PERFORMERS** Stars are awarded on the Top LPs & Tape chart based on the following upward movement: 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. • Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.) Recording Industry Assn. Of America seal audit available and optional to all manufacturers.

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UNCLE JAM WANTS YOU.
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Produced by Dr. Funkenstein for Thang, Inc.
On Warner Bros. Records & Tapes. (BSK 3371)

TOP LPs & TAPE

Position 106-200

[illegible]

Stores by the Music Popularity Chart Dept. and the Record Market Research Dept. of Billboard

This Week	Last Week	Weeks on Chart	Artist / Title / Label, Number (Dist. Label)	Suggested List Price: Album	8-Track	Cassette
★	116	3	RITA COOLIDGE / Satisfied / A&M SP 4781	7.98	7.98	7.98
★	NEW ENTRY		STEVE MARTIN / Comedy Is Not Pretty / Warner Bros. HS 3392	8.98	8.98	8.98
107	76	23	TRIUMPH / Just A Game / RCA AFL1 3224	7.98	7.98	7.98
★	120	3	BRENDA RUSSELL / Horizon SP 739 (A&M)	7.98	7.98	7.98
109	100	12	NILS LOFGREN / Nils / A&M SP 4756	7.98	7.98	7.98
★	121	3	LED ZEPPELIN / Houses Of The Holy / Atlantic 19130	7.98	7.98	7.98
111	93	19	SWITCH / Switch II / Gordy G7 988 (Motown)	7.98	7.98	7.98
112	84	9	SOUNDTRACK / More American Graffiti / MCA 2 11006	11.98	11.98	11.98
★	135	2	CRYSTAL GAYLE / Miss The Mississippi / Columbia JC 36203	7.98	7.98	7.98
★	144	5	TIM CURRY / Fearless / A&M SP 4773	7.98	7.98	7.98
115	105	27	JOE JACKSON / Look Sharp / A&M SP 4743	• 7.98	7.98	7.98
116	106	15	BRAM TCHAIKOVSKY / Strange Man, Changed Man / Polydor Radar PD1 6215	7.98	7.98	7.98
117	111	22	JAMES TAYLOR / Flag / Columbia FC 36058	• 8.98	8.98	8.98
118	118	9	FIVE SPECIAL / Elektra 6E 206	7.98	7.98	7.98
119	107	26	RAYDIO / Rock On / Arista AB 4212	• 8.98	8.98	8.98
120	114	15	ELTON JOHN / The Thom Bell Sessions / MCA 13921	3.98	3.98	3.98
121	109	17	ISLEY BROTHERS / Winner Takes All / T-Neck PZ2 36077 (CBS)	• 13.98	13.98	13.98
122	108	14	BLUE OYSTER CULT / Mirrors / Columbia JC 36009	7.98	7.98	7.98
123	122	18	EDDIE RABBITT / Loveline / Elektra 6E 181	7.98	7.98	7.98
124	118	19	CON FUNK SHUN / Candy / Mercury SRM 1 3754	• 7.98	7.98	7.98
125	133	11	JENNIFER WARNES / Shot Through The Heart / Arista AB 4217	7.98	7.98	7.98
126	132	5	THE CLASH / The Clash / Epic JE 36060	7.98	7.98	7.98
127	129	45	EARTH, WIND & FIRE / The Best Of Earth, Wind & Fire / Columbia FC 35647	▲ 8.98	8.98	8.98
128	115	46	POCO / Legend / MCA AA 1099	• 7.98	7.98	7.98
★	140	4	GARY NUMAN & TUBEWAY ARMY / Replicas / Atco SD 38 117 (Atlantic)	7.98	7.98	7.98
★	142	8	MISTRESS / RSO RS 1 3059	7.98	7.98	7.98
131	131	44	GEORGE THOROGOOD / Move It On Over / Rounder 3024	7.98	7.98	7.98
★	143	3	IAN GOMM / Gomm With The Wind / Stiff/Epic JE 36103	7.98	7.98	7.98
133	123	50	BILLY JOEL / 52nd Street / Columbia FC 35609	▲ 8.98	8.98	8.98
134	112	7	B.B. KING / Take It Home / MCA 3151	7.98	7.98	7.98
135	125	10	MICHAEL HENDERSON / Do It All / Buddah BDS 5719 (Arista)	7.98	7.98	7.98
136	136	9	GREG KIHN / With The Naked Eye / Beserkley BZ 10063	7.98	7.98	7.98
137	137	5	J.J. CALE / 5 / Shelter MCA 3163	7.98	7.98	7.98
138	138	6	NOEL POINTER / Feel It / United Artists UA-LA 973	7.98	7.98	7.98
139	130	15	SMOKEY ROBINSON / Where There's Smoke / Tamla T7 366 (Motown)	7.98	7.98	7.98
★	149	3	J.D. SOUTHER / You're Only Lonely / Columbia JC 36093	8.98	8.98	8.98
141	141	7	JOURNEY / Infinity / Columbia JC 34912	• 7.98	7.98	7.98
★	153	2	ISAAC HAYES / Don't Let Go / Polydor PD1 6224	7.98	7.98	7.98
143	148	9	TOWER OF POWER / Back On The Streets / Columbia JC 35784	7.98	7.98	7.98
★	183	2	GENYA RAVAN / And I Mean It / 20th Century T 595 (RCA)	7.98	7.98	7.98
★	NEW ENTRY		JUDAS PRIEST / Unleashed In The East / Columbia JC 36179	7.98	7.98	7.98
146	147	4	SUPERTRAMP / Crime Of The Century / A&M SP 3647	7.98	7.98	7.98
147	151	5	ARTHUR FIEDLER & THE BOSTON POPS / Saturday Night Fiedler / Midsong International MS 1011	7.98	7.98	7.98
★	161	4	LED ZEPPELIN / Physical Graffiti / Swan Song SS 2 200 (Atlantic)	11.98	11.98	11.98
★	160	7	ELLEN FOLEY / Nightout / Cleveland International JE 36052 (Epic)	7.98	7.98	7.98
★	NEW ENTRY		RORY GALLAGHER / Top Priority / Chrysalis CHR 1235	7.98	7.98	7.98
151	155	3	GARLAND JEFFREYS / American Boy And Girl / A&M SP 4778	7.98	7.98	7.98
★	NEW ENTRY		KENNY ROGERS / Ten Years Of Gold / United Artists UA-LA 835 H	7.98	7.98	7.98
153	154	6	DEBBIE JACOBS / Undercover Lover / MCA MCA 1156	7.98	7.98	7.98
★	164	4	LED ZEPPELIN II / Atlantic SD 8236	7.98	7.98	7.98
155	174	15	WILLIE & LEON / One For The Road / Columbia KC2 36064	• 13.98	13.98	13.98
156	156	6	GRACE JONES / Muse / Island ILPS 9538 (Warner Bros.)	7.98	7.98	7.98
★	171	3	GAMMA / Elektra 6E 219	7.98	7.98	7.98
158	159	4	MICHAEL JOHNSON / Dialogue / EMI America SW 17010	7.98	7.98	7.98
★	NEW ENTRY		SUZI QUATRO / Suzi And Other Four Letter Words / RSO RS 1 3064	7.98	7.98	7.98
160	152	5	JOHN PRINE / Pink Cadillac / Asylum 6E 222	7.98	7.98	7.98
161	150	24	K.C. & THE SUNSHINE BAND / Do You Wanna Go Party / TK 611	7.98	7.98	7.98
162	168	5	JEFF LORBER FUSION / Water Sign / Arista AB 4234	7.98	7.98	7.98
163	163	13	A TASTE OF HONEY / Another Taste / Capitol SO 11951	8.98	8.98	8.98
164	166	5	MAUREEN McGOVERN / Maureen McGovern / Warner Bros. BSK 3327	7.98	7.98	7.98
165	165	46	PEACHES & HERB / 2 Hot / Polydor MVP PD1 6172	▲ 7.98	7.98	7.98
★	174	2	LED ZEPPELIN / The Songs Remains The Same/Soundtrack / Swan Song SS2 201 (Atlantic)	11.98	13.98	13.98
167	167	16	DOLLY PARTON / Great Balls Of Fire / RCA AHL1 3361	7.98	7.98	7.98
168	139	6	NEIL LARSEN / High Gear / Horizon SP 738 (A&M)	7.98	7.98	7.98
169	134	16	DR. HOOK / Pleasure & Pain / Capitol SW 11859	• 7.98	7.98	7.98
★	184	2	LED ZEPPELIN I / Atlantic SD 19126	7.98	7.98	7.98
171	146	4	SAD CAFE / Facades / A&M SP 4779	7.98	7.98	7.98
172	178	8	JOHN COUGAR / John Cougar / Riva RVL 7401 (Mercury)	7.98	7.98	7.98
173	119	24	IAN HUNTER / You're Never Alone With A Schizophrenic / Chrysalis CHR 1214	7.98	7.98	7.98
174	133	9	NIGHT / Planet P 2 (Elektra/Asylum)	7.98	7.98	7.98
★	187	2	FATBACK BAND / XII / Spring SP 1 6723 (Polydor)	7.98	7.98	7.98
176	117	8	DENIECE WILLIAMS / When Love Comes Calling / Arc JC 35568 (CBS)	7.98	7.98	7.98
★	190	2	DAVID JOHANSEN / In Style / Blue Sky JZ 36082 (Epic)	7.98	7.98	7.98
★	189	66	FOREIGNER / Double Vision / Atlantic SD 19999	▲ 7.98	7.98	7.98
★	NEW ENTRY		LED ZEPPELIN / Presence / Swan Song SS 8416	7.98	7.98	7.98
★	NEW ENTRY		LENE LOVICH / Stateless / Stiff/Epic JE 36102	7.98	7.98	7.98
181	126	12	STANLEY CLARKE / I Wanna Play For You / Nemperor PZ2 35680 (CBS)	11.98	11.98	11.98
182	128	14	QUEEN / Queen Live Killers / Elektra BB 702	• 12.98	17.98	17.98
183	127	9	GATO BARBIERI / Euphoria / A&M SP 4774	7.98	7.98	7.98
184	157	16	PETER FRAMPTON / Where I Should Be / A&M 3710	• 7.98	7.98	7.98
185	169	26	ROCKETS / RSO RS 1 3047	7.98	7.98	7.98
186	175	40	DIRE STRAITS / Dire Straits / Warner Bros. BSK 3266	▲ 7.98	7.98	7.98
187	176	22	BOB DYLAN / Bob Dylan At Budokan / Columbia PC2 36067	13.98	13.98	13.98
188	177	33	SISTER SLEDGE / We Are Family / Cotillion COT 5209 (Atlantic)	▲ 7.98	7.98	7.98
189	162	10	PETER TOSH / Mystic Man / Rolling Stone COC 3911 (Atlantic)	7.98	7.98	7.98
★	NEW ENTRY		IGGY POP / New Values / Arista AB 4237	7.98	7.98	7.98
191	NEW ENTRY		YIPES / Yipes / Millennium BXL1 7745 (RCA)	7.98	7.98	7.98
192	179	72	BOB SEGER & THE SILVER BULLET BAND / Stranger In Town / Capitol SW 11698	▲ 7.98	7.98	7.98
193	182	71	EARL KLUGH / Heartstrings / United Artists UA-LA 942 (Capitol)	7.98	7.98	7.98
194	200	45	CHIC / C'Est Chic / Atlantic SD 19209	▲ 7.98	7.98	7.98
195	199	105	BILLY JOEL / The Stranger / Columbia JC 34987	▲ 7.98	7.98	7.98
196	195	98	SOUNDTRACK / Saturday Night Fever / RSO RS 2 4001	▲ 17.98	12.98	12.98
197	196	45	BARBRA STREISAND / Greatest Hits Vol. II / Columbia FC 35679	▲ 8.98	8.98	8.98
198	198	279	PINK FLOYD / Dark Side Of The Moon / Harvest SMAS 11163 (Capitol)	▲ 7.98	7.98	7.98
199	172	3	CAROLYNE MAS / Mercury SRM 1 3783	7.98	7.98	7.98
200	170	11	SOUNDTRACK / Manhattan / Columbia JS 36029	8.98	8.98	8.98

TOP LPs & TAPE

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Lifelines

Births

Son, Nicholas Pearce, to Debbie Genovese and Greg Lenerke in Los Angeles Sept. 22. Father manages Walter Egan; mother is a former producer of "Midnight Special."

* * *

Son, Kevin Charles, to Lynne and Gray Odell in San Francisco Sept. 13. Father is technical manager of Wally Heider Recording.

* * *

Son, Casey Brennan, to Tanya and Jacky Ward, in Nashville Sept. 21. Father records for Mercury label.

* * *

Son, Charles Oliver, to Peggy and Mike Greene Sept. 10 in Atlanta. Father is artist and president of Apogee Studios.

* * *

Daughter, Megan Theresa, to Emmylou Harris and Brian Ahern Sept. 9 in Burbank, Calif. Mother is Warner Bros. artist. Father is a producer.

* * *

Son, Aaron Ivan, to Betsy and Luke Lewis Sept. 16 in Dallas. Father is sales manager for CBS Records there.

Marriages

David Bromberg to Nancy Josephson last month in Tarrytown, N.Y. Groom, a Fantasy artist, then returned to California to mix his forthcoming "You Should See The Best Of The Band" album.

* * *

Paul Levesque to Louise Desjardins in Montreal Sept. 1. Father is personal manager.

* * *

Ron Henry, personal manager of Moon Martin and the Sanford-Townsend Band, to Becki Hall, booking and promotion director of the Golden Bear Club, in Huntington Beach, Calif., Sept. 15.

Deaths

Services for Lois V. Sachs, 72, will be held Monday (1) at Vine St. Hill Cemetery, Cincinnati. Sachs, who died Thursday (27) is survived by her husband Bill, a son Bill Jr., a daughter Sandra Kennedy, who resides in Columbus, Ohio, and a brother Earl Rightor of Cincinnati. Bill Sachs, for 45 years, was executive news editor at Billboard headquartered in Cincinnati.

* * *

John B. Simmons, 61, pull-winning acoustic bassist of the '40s and '50s, after a long illness last month in Los Angeles. He made hundreds of records, mainly jazz, and worked for four decades with Benny Goodman, Ray Eldridge, Ernie Garner, Coleman Hawkins and Louis Armstrong, among others.

Push Raspberry Promotion

By KIP KIRBY

NASHVILLE—Mercury Records and Poplar Tunes Record Shops in Memphis recently tied-in a series of promotions designed to highlight the debut release of Larry Raspberry & the Highsteppers.

The album, "No Accident," was shipped at the end of August and the local promotions were coordinated through the efforts of representatives from Poplar. Frank Peter, regional marketing director for Phonogram/Mercury, and Larry Gibson, Polygram salesman.

WHBQ-AM featured a remote call-in from one of Poplar's three Memphis locations, followed by an in-store appearance by Raspberry and his group.

Later, Poplar sponsored a midnight costume party with WMC-FM in conjunction with a showing of the "Rocky Horror Picture Show" film. Raspberry distributed copies of his album to attendees, as well as hundreds of dollars in prizes donated by area merchants also supporting "No Accident."

Phonogram/Mercury blanketed the Poplar retail outlets with full-color album blow-ups and posters of the group, and supported album sales through time buys on local Memphis radio stations.

A three-week cross-merchandising promotion between Poplar Tunes and a local ice cream parlor offered discount coupons on the LP with purchases of raspberry-flavored ice cream and sherbet.

Also in conjunction with th eprmotional campaign, WZXR-FM featured "No Accident" in a special midnight album hour broadcast, while Memphis State Univ. exhibited a 98-minute video presentation of previous performances and interviews by Raspberry and the Highsteppers.

Court Will Decide Paraphernalia Ban

CHICAGO—A Federal District Court Judge is expected to decide this month whether prohibitions and controls on sale of drug paraphernalia represent a violation of constitutional rights

The case under consideration here is one of several in which Midwest record and tape dealers have raised challenges to municipal paraphernalia bans. The decision is expected to set an important precedent, which could affect record and tape dealers nationwide.

Controls of paraphernalia sales range from outright ban of sales to minors, to licensing of retailers and enforced record keeping, and restrictions on paraphernalia display.

Judge George Leighton of the U.S. District Court is expected to rule this month on a challenge brought by Chicago's Flip Side Records chain.

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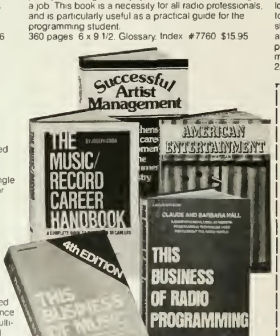

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BROADWAY REVIEW

'Evita' Dazzles, But Not That Satisfying

NEW YORK—If one can divorce the politics of Peron's Argentina of the 1940s and 1950s from the stylized, theatrical, almost adulating musical stage documentary "Evita" which opened at the Broadway Theatre here Tuesday (25), then the production can honestly be defined as a dazzling success.

But it is difficult to divorce one from the other. It is difficult to be so mesmerized by Hal Prince's stylish staging, Larry Fuller's choreography and the music and lyrics of Andrew Lloyd Webber and Tim Rice, to ignore the fact that under the Perons, Argentina went from a land rich in cattle and gold reserves, to a plundered, fascist dictatorship teetering on the brink of moral and financial bankruptcy.

It has been said that director Prince has made significant revisions in the original version which took the London theatre by storm. These revisions have, to some extent, de-emphasized the halos which Evita wears in her stage image, and accentuated some of the tyranny and selfishness of the woman who preyed on the emotions of simple, adulating Argentinian peons.

Together, Webber and Rice, the same team that brought the outrageously camp "Jesus Christ Superstar" to the Broadway stage earlier in this decade, have created pretty lyrics and catchy melodies. Although unlikely candidates for major chart successes, they are, nonetheless, pleasantly refreshing, and, under the musical direction of Rena Wiegart, move the show along nicely.

Probably hoping for a repeat of the success of the original cast album of "Jesus Christ Superstar," "Evita" has so far spawned three albums. There is an original Broadway cast album featuring Patti LuPone, a studio album with Julio Covington as the lead vocalist and an original British cast album which is not, at this time, being released in this country.

Whether or not the albums will have the success that the cast album of "Jesus Christ Superstar" had remains to be seen. The music, though a pretty blend of Latin pop, is not as commercial as the "Superstar" music. The one strong tune that could possibly be turned into a viable single is the all too familiar theme song, "Don't Cry For Me Argentina." MCA Records has released the U.S. versions of the albums.

Patti LuPone, in the role of the manipulative, power-hungry Evita is adequate. A relative newcomer to the Broadway stage, LuPone strives enthusiastically to create a convincing Evita. Her efforts are successful, after a fashion. Her singing voice works best on the more ballad-like numbers like the theme song, "Don't Cry For Me Argentina."

Bob Gunton toddles inoffensively along as the tool through which Evita wields her power and Mandy Patinkin, as Che, does the best he can with the patchwork quilt he is asked to work with.

RADCLIFFE JOE

Monte Carlo Disco

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includes visits in Paris, Amsterdam and London after the forum.

For more information about registration in the U.S. contact Diane Kirkland or Nancy Falk at Billboard in L.A. In Europe contact Helen Boyd at Billboard's London office.

Special Notice

Due to circumstances beyond our control, Traffic Center, the pull-out chart section in Billboard, will be appearing on an alternate week schedule effective with next week's issue. It is hoped the weekly schedule will be resumed at such time when this becomes feasible.

Inside Track

The four ex **Beatles** filed suit in L.A. Superior Court last week against the producers and promoters of the stage show **"Beatlemania,"** asking for $60 million in punitive and exemplary damages and immediate injunctions to stop the proposed film and video ventures as well as the ongoing stage shows. According to Bertram Fields of Shearer, Fields and Shearer, the suit alleges that in 1977 defendants **Steven Leber and David Krebs** presented the stage production of "Beatlemania" "intending fraudulently to appropriate to themselves the value of said tradenames and of the Beatles' enormous goodwill and fame."

Steve Diener, former president of **ABC Records,** is expected to get a high position in **CBS Records International,** probably in its U.S. Latin operations. CBS Latin product has been distributed here for the last 11 years by **Cayre Industries** under the **Caytronics** label. **Joe Cayre** says negotiations are now underway between CBS and Cayre to either end or extend this agreement. Issue is expected to be resolved in the next two weeks, with CBS forming a **Discos-CBS** label to be distributed through either CBS or Cayre.

Expect **Steve Wax** to announce his future plans this week in the wake of his exit from the presidency of **Elektra/Asylum** due to what the label termed "irreconcilable policy differences." Wax's duties, which had included much a&r work, will now be shouldered by chairman **Joe Smith,** though insiders at the label expect an a&r vice president to be appointed in the near future. The label has been without one since **Charles Plotkin** left for Columbia 15 months ago. . . . Elektra reportedly has album rights to the **anti-nuke benefit concerts** held recently in New York, or at least a portion of the five concerts plus one outdoor rally. That rally on Sunday (23) was to be powered entirely by alcohol-burning generators, but the necessary carburetors didn't arrive in time.

David Lieberman, board chairman of **Lieberman Enterprises,** identified **disco music** as one of the factors that led to the industry's 1979 tailspin in his remarks at last week's Lieberman Enterprises convention. The exec complained that record and tape purchases are being lost to the sales of **"disco clothing, disco drinks, disco parking"** and also criticized what he said was formulaic "beats per minute" disco. "We're coming back to the fantastic creativity that is rock, folk, jazz and classical," stated Lieberman, "and we should be damned glad of it." . . . But take heart, disco lovers: the **U.S. National Ballroom Championships** have added **the hustle** to the official agenda, along with the fox trot, waltz and tango.

Look for **Blondie** to be musical guests on the fifth season opener of **NBC's "Saturday Night Live"** next Saturday (13). Host is **Steve Martin.** But **Blues Brothers Dan Aekroyd and John Belushi** won't be back this year: they're busy making movies and more records. Blondie will also appear in the **rock'n'roll comedy "Roadie,"** which **Shep Gordon's Alive Enterprises** is producing for United Artists. **Meat Loaf** will star in the film, due next summer. . . . Insomniacs take note: **Casablanca's Neil Bogart and Peter Guber** will guest on **NBC's "Tomorrow" show** in the early hours of Thursday (18). Bogart's Bel Air home was picketed last Thursday (27) by hopeful songwriter **Dan Aaronson,** who called us to explain that repeated attempts at contacting the label chief failed and this was a last-ditch attempt to get his attention. Aaronson is the songwriter whose tunes were critiqued at the end of a "Tomorrow" show not long ago featuring classic cleffers **Barry Mann, Cynthia Weil and Steve Cropper.**

Kenny Loggins should be back in action Wednesday (3) in St. Louis after having to cancel two concerts last week due to a foot injury. . . . Recording trends in the '80s will be the topic when **Chris Stone,** owner of the **Record Plant studio,** speaks at the monthly luncheon meeting of the **American Society of Music Arrangers** Wednesday (3) in L.A. . . . And in New York, **Ask-A-Pro seminars** have been set by the **American Guild of Authors & Composers** for the month of October with **Allan Tepper and Jay Morgenstern** of **Infinity Music Publishing (4); disco producer Jon Luongo (11), lyricist Sid Wayne** (18) and **CPA Leonard Meyerson** and guild executive director **Lew Bachman** (25).

The **Recording Industry Training Program** is seeking to place its interns, who have been classroom-trained in music industry fundamentals, in on-the-job training situations with New York labels, studios and wholesalers. The program, an outgrowth of **actor Ossie Davis' Institute For New Cinema Artists** is federally funded to the tune of $300,000, so the program pays all interns' salaries. **Wayne Garfield** is the man to call for more information at (212) 695-0826.

Sources on both sides of the Atlantic say the purchase of **Arista Records** by the **Ariola Group of Bertelsmann AG** is going ahead as planned. Ariola's **Jay Lasker** and Arista's **Clive Davis** both say they know nothing about a reported plan whereby Ariola and Arista will be combined eventually, with Davis at the helm. . . . **Paul Drew** is the man behind the music end of NBC-TV's "Top 10" pilot, airing late this month. The one-hour stanza is now taping in L.A. with the **Village People** and **Michael Jackson** among the guests. If ratings warrant, show will be a midseason replacement come January. . . . **Atlantic Records** has named Pittsburgh's **Bob Clark** as promotion man of the year and Memphis/Nashville's **Erik MacDonald,** a newcomer to the label, as rookie of the year. Atlantic's new **Charles Mingus jazz LP, "Mingus At Antibes,"** got some unexpected play on **New York's all-classical WQXR-AM/FM** Saturday (29) when the station inaugurated its new show, "This Is My Music." **New York mayor Ed Koch** was guest host on the premiere edition, playing and discussing his favorite records.

Former **Count Basie** horn men **Buddy Collette, Marshall Royal and Bill Green** are among the session men on the new **"Crystal Mansion Album"** on **20th Century-Fox,** along with erstwhile **Ornette Coleman** bass player **Richard Davis.** Could be the big band sound is coming back in the '80s in a new rock framework. . . . If **Diana Ross'** four-week stand at **Caesars Palace In Vegas** Sept. 13 through Oct. 10 seems a little long, owe it to the fact that la Belle Ross didn't play the hotel in 1978 and is meeting the two-weeks-a-year requirement of her contract in one stretch. . . . **Rand Stoll** of **Hush Productions** has been tagged record industry liaison for the **Winter Olympics** by the Olympic Committee's Fine Arts division. He'll be in charge of arranging talent for a series of concerts at **Lake Placid, N.Y. Feb. 13-26. . . . Jimmy McCulloch,** former lead guitarist with Wings from 1974-78, was found dead in his London home Thursday (27). Cause of death has not been determined. McCulloch left Wings to join the Small Faces. . . . **Elton John** passed out briefly at his piano during the second of 10 concerts Thursday (27) at the Universal Amphitheatre in North Hollywood. John, who was reportedly suffering from the flu, was revived and continued on with his show.

Many Dealers Optimistic Over Fall Sales

• *Continued from page 18*

business picked up when college students started returning to classes in mid September. "Once sales were up they started leveling off again, but with the latest wave of releases, it's picking up again."

However, Sally Workman, manager of Sound Town Records in Dallas, states: "Business is definitely off and I don't see a turnaround in sales. It's pretty much the other way. We have been having problems getting product.

"Led Zeppelin is about the only album that has created traffic in this store. I think one of the problems with sales is all the hype about how bad the industry is. The people on the street are starting to believe what they read and that is affecting our sales," says Workman.

Maureen Carey, store director for Peaches in Memphis, states "there has been no turnaround as far as local sales are concerned. Our business has remained steady throughout the last couple of months. We're down from last year's sales, but it's not off that dramatically."

Steve Lucas, manager of the Peaches outlet in Atlanta, echoes Carey's remarks by citing no sales turnaround. "Business has been good, but it isn't enough to turn things around at least not yet. The big albums that are out now are not enough to increase our volume to last year's sales." Lucas points to the Christmas season as the starting point of a turnaround.

Bill Berry, manager of three Warehouse stores in New Orleans, also reports no sales turnaround. "We're affected by two major problems: a depressed market and the local radio stations playing all new albums without commercials for listeners to tape," claims Berry. "WRNO-FM here advertised the playing of the Led Zeppelin album for a week stating to get your machines ready for taping the album. We moved maybe 1,000 Zeppelin albums when we could have sold 5,000."

Berry also cites difficulty in getting product, both new and catalog. "Our sales would be at least normal if we could be supplied with catalog," he says.

Max Tuchten, owner of Chicago's three (soon to be four) Here Hear Records outlets, sees business running about 15% behind 1978. He says he sees no real turnaround, noting that the top 20 albums behind the four or five big sales leaders are weak.

Adds Roy Imber of Elroy Enterprises in Freeport, N.Y., servicing the area's TSS/Record World stores in a "realistically optimistic" tone: "Business has definitely picked up the last three weeks. Right now we're in line with projections we made at the beginning of the year."

Says Stuart Schwartz of Harmony Hut in the Washington/Baltimore area: "The first week in September came through strong, but then things fell flat again. I see some exciting new product released, but not enough. It doesn't seem that, as in the past, we have four or five strong new releases simultaneously."

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